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COOK'S
TOURIST'S HANDBOOK
FOR
NORTHERN ITALY

WITH MAPS AND PLANS.



LONDON :

THOS. COOK & SON, LUDGATE CIRCUS, E.C.

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—
1910

P R E F A C E.

THIS Handbook will be found to contain information useful to the tourist travelling in Northern Italy, and includes—

I. The various approaches to Italy, whether by railway from France or Austria, or by *diligence* across the Swiss mountain passes.

II. A brief descriptive account of every town of importance in Northern Italy, accompanied by observations, original or borrowed from well-known authors, upon the principal art treasures and antiquities which will attract the traveller, the whole arranged so as to be interesting as well as useful to the reader.

Special prominence has been given to notices of the works of the great Italian Art-Masters, so that they can be easily identified by means of this Handbook.

Notes of inaccuracies and practical suggestions, by which future Editions may be improved, will be thankfully received and acknowledged.

THOS. COOK & SON.

LUDGATE CIRCUS, LONDON.

1910.

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COOK'S

TOURIST'S HANDBOOK

FOR

NORTHERN ITALY.

INTRODUCTORY.

Passports are not at present really required by British travellers on the Continent (except for visiting Russia and Turkey, and, under certain circumstances, Spain and Portugal); but at the same time a passport is frequently useful, in order to obtain admission to certain museums, to obtain letters from the *Poste Restante*, and to establish identity wherever required. Passports may be procured, if desired, through THOS. COOK & SON, at a trifling cost.

Time for Visiting Northern Italy.—Spring and autumn are the best seasons for visiting Northern Italy. May and October are the pleasantest months. No one who can go at any other time should select the months of June, July, or August. The hot summer season is nowhere pleasant, while the winter climate of Lombardy and Piedmont is colder than that of England. Pisa and Venice, being sheltered, are agreeable winter quarters, and the whole of the towns along the Riviera are charming in January, and all through the cold spring months.

During early spring and late autumn, the direct railway route, going by Turin, and returning by the South of France, or *vice versa*, is the best. The length of the tour must depend entirely upon the purse of the traveller and the time at his disposal. The chief centres of attraction are Florence, Venice, Genoa, and Milan, each of which demands a longer stay than any of the subordinate towns.

Now that the Mountain Passes into Italy are gradually becoming obsolete as routes for travellers by carriage or diligence, visitors to Italy for the first time should endeavour to travel either over the Splügen Pass from Thusis to Chiavenna for Colico and Milan (p. 31); or over the Simplon, from Brigue to Iselle for the Italian Lakes, &c. (p. 34); or from Martigny over the St. Bernard to Aosta for Turin (p. 36). Failing these, the most direct routes by rail are from London to Paris, Maçon, Aix-les-Bains, Modane, Mount Cenis, to Turin (p. 12); from London, Calais, Amiens, Laon, Bâle, Lucerne, St. Gothard, Milan (p. 38); from London to Paris, Lausanne, Brigue, the Simplon to the Italian Lakes and Milan, or an alternative route for those not pressed for time is from London to Paris, Lyons, Marseilles, and Riviera to Genoa (p. 17).

Travelling Coupons, or Tourist Tickets from London to any of the chief towns, usually available from 17 to 30 days, may be obtained at any of the offices of THOS. COOK & SON. These tickets give the right of stopping at all the principal towns *en route*, and entitle the passenger to 56 pounds' weight of luggage, between London and the Swiss or Italian frontier.

Circular Tickets, of different kinds, can also be obtained. These tickets give the right of stopping at every town on the route, and are available from 15 to 60 days. (See also pp. 483-486.)

Luggage.—As a general rule, travellers should take as little luggage and as few packages as possible. For journeys on the Continent and beyond, only trunks of good quality should be carried. These should be either of solid leather or of the strongest waterproof canvas, or compressed cane. If the latter do not wear quite so well as the solid leather trunks, there is nevertheless a saving effected in the cost of the registration, owing to their greater lightness. Locks should be of the best quality, and Gladstone bags if likely to be registered, should have a lock at each end of the frame.

In Italy, only such packages as are properly locked will be accepted for registration; any others merely tied or strapped up will be refused, and must be securely sealed (*plombé*)—a troublesome process at the last moment. It is a good plan to see one's luggage through the Customs personally. Where, however, a large quantity of luggage may be required for a lengthened stay in any one place, this should be sent in advance by *Grande Vitesse*, through the Forwarding Department of THOS. COOK & SON.

In the case of luggage *registered through* to Swiss or Italian stations, passengers should bear in mind that it will not be examined at Calais but either at the Swiss or Italian frontier, according to destination.

If such luggage is not claimed at the frontier by the owners and passed through the Customs it is forwarded by *Grande Vitesse* to the destination shown on the labels, and the rate for carriage by *Grande Vitesse* collected on delivery. This may cause a delay of some days.

Owing to the great risk of robbery en route, no money, jewellery, or similar articles of value should be packed in registered luggage, or in luggage sent by *Grande Vitesse*. In Italy, moreover, this is against the regulations; and in the event of anything being stolen in transit there is no remedy for the owner. As a general rule on the Continent, passengers are not allowed more hand baggage than can be placed in the net above their seats.

Passengers' Baggage Insurance.—Travellers using tickets issued by THOS. COOK & SON, on payment of a small premium at their Offices in Great Britain, can have their baggage insured. The insurance covers all risks of the loss of passengers' baggage, including loss by fire, theft, and pilfering, whilst travelling by sea and land; also whilst staying at hotels, or travelling between hotels and railway stations; damage caused by sea-water, &c. Insurance can be effected for amounts of £20 and upwards. Jewellery, to the value of £40, *if not placed in the registered baggage*, can be covered by this insurance. Special insurance can be effected for jewellery of greater value. Full particulars can be obtained on application at any of the offices of THOS. COOK & SON.

Baggage Forwarding Department.—Baggage, cycles, cargo, &c., will be collected by THOS. COOK & SON from any address, and stored, shipped, or forwarded to any part of the world. Baggage or effects of any description despatched by *Grande* or *Petite Vitesse* to all parts of the Continent at the lowest possible rates. Full particulars may be obtained from the Baggage Department, Ludgate Circus, and all Branch Offices.

Custom-house Examinations are of a very mild nature, and the "one-trunk" tourist will rarely have to do more than open his portmanteau and close it again. It is safer, pleasanter, and wiser not to carry anything excisable, and so be able to assert boldly that there is no dutiable article to declare. All the Italian towns have gates, and in passing them the traveller must declare that he carries nothing subject to duty, and he will be allowed to pass without trouble. Tobacco and spirits are the contraband chiefly sought for by the officials.

Cycling.—Members of the C.T.C., the French Touring Club, the Union Vélocipédique de France, the Union Velocipedistica Italiana and Touring Club Ciclistico Italiano do not pay duty if they ride their

cycles across the frontier, or pass the cycles through a frontier Custom-house, provided they obtain from the Customs' officials a Certificate of Temporary Importation, which can only be obtained *personally* at the frontier. The fees amount to about 1 fr. 35 c. Bicycles registered to any interior town in Italy are charged 42 fr. 60 c., and have to pay 1 fr. 35 c. for registration. The duty is refunded on leaving Italy. On entering Italy a declaration is required that the owner will only stay a limited time in the country, and the duty (42 fr. 60 c. in gold) will be refunded at the frontier (in silver or paper) on leaving.

Cycles are treated as registered luggage on the railways, and considered as weighing 30 kilos., or, if packed in a crate or having more than one seat, 45 kilos.

Motor Cars.—The Customs duty is as follows:—Up to 500 kilos. (about 10 cwt.), £8; over 500 and under 1,000 kilos. (19 cwt. 2 qrs.), £16; over 1,000 kilos., £24 16s. The amount is refunded when the car leaves the country if it is taken away under three months. It is as well to carry a certificate of the weight, easily obtained from the manufacturer. If a stay of three months be exceeded, the ordinary Inland Revenue charges are made, and a separate and special licence has to be taken out.

Climate.—When travelling in Italy, it is as well to have plenty of wraps. The Italians themselves seem quite indifferent to cold, but carpets and stoves are indispensable in winter. It is impossible to be too careful in wet weather, or after sunset. Those who visit Italy in summer should avoid exposure to sun, and remain indoors during the full heat of the day, utilising mornings and evenings for excursions, &c. Bedroom and sitting-room windows should always be closed at nights, both from considerations of health, and to avoid being plagued by mosquitoes. Travellers should be very careful not to over-exert themselves. Fatigue and the heat combined generally cause diarrhoea, to which foreigners are specially liable.

Money.—Travellers are recommended to carry any funds they will require on their journey in the form of Circular Notes, or Letters of Credit issued by THOS. COOK & SON, payment of which can be obtained from their Branch Offices and Banking Correspondents. The Circular Notes are also generally accepted by Hotel Proprietors.

Travellers are also recommended to take with them a certain amount of Foreign Money, which they can obtain from the principal offices of THOS. COOK & SON. Remittances can be made by Telegram through their principal offices.

Foreign Currency is generally puzzling, and it will be well for tourists to familiarise themselves with the following tables:—

ITALY.

Monetary Unit—the Lira of 100 Centesimi. The money in general use is a paper currency in Notes of—

5, 10, 25, 50, 100, 500, 1,000 lire.

Gold is invariably at a small premium.

							s.	d.
Bronze—	5 centesimi	.	.	.	.	.	=	0 0½
"	10 "	.	.	.	.	.	=	0 1
Nickel—	20 "	.	.	.	.	.	=	0 2
"	25 "	.	.	.	.	.	=	0 2½
Silver —	1 lira	.	.	.	.	.	=	0 9½
"	2 lire	.	.	.	.	.	=	1 7
"	5 "	.	.	.	.	.	=	4 0
Gold —	5 "	.	.	.	.	.	=	4 0
"	10 "	.	.	.	.	.	=	8 0
"	20 "	.	.	.	.	.	=	16 0

Besides the Government Notes there will be found in circulation Notes of the Banco di Sicilia, Banca di Napoli, and Banca d'Italia; but these Notes are not readily accepted in some parts of Italy.

FRANCE.

Monetary Unit—the Franc of 100 Centimes.

							s.	d.
Bronze—	5 centimes	.	.	.	.	.	=	0 0½
"	10 "	.	.	.	.	.	=	0 1
Nickel—	25 "	.	.	.	.	.	=	0 2½
Silver—	50 "	.	.	.	.	.	=	0 4¾
"	1 franc	.	.	.	.	.	=	0 9½
Gold —	2 francs	.	.	.	.	.	=	1 7
"	5 "	.	.	.	.	.	=	4 0
"	5 "	.	.	.	.	.	=	4 0
"	10 "	.	.	.	.	.	=	8 0
"	20 "	The "Napoleon," or "Louis"					=	6 0

Notes are issued by the Bank of France for 50 francs, 100 francs, 500 francs, and 1,000 francs, and are at par with gold.

The gold coins of France, Belgium, Switzerland, Italy, and Greece are accepted in each of these countries, also the Austrian gold coin of 20 francs. In France the Russian Imperial and the Spanish 20 peseta piece pass as 20 francs.

Caution.—*South American dollars, Roumanian, Spanish, and Sicilian coins are frequently passed on travellers by unscrupulous persons in giving change; such coins do not circulate in Italy, France, Belgium, or Switzerland, and are only of nominal value.*

Italian Time.—Trains in Italy are run on Mid-European time, one hour in advance of Greenwich mean time. Instead of a.m. and p.m. the hours are reckoned up to 24, beginning from midnight, so that midnight is 24 o'clock, 10 p.m. is 22 o'clock, and so on.

Time Tables.—The official time-tables of the railway companies should be consulted at every available opportunity, as alterations are constantly taking place; and though such alterations are carefully watched, it is impossible for any general time-table to guarantee complete accuracy. "Cook's Continental Time-Tables, Tourist's Handbook and Steamship Tables" is published monthly, price 1s., post free. 1s. 2d.

In making purchases at shops in Italy, remember that it is the custom of the country to ask considerably more than the seller will be prepared to take. Do not hesitate, therefore, to drive a bargain; and even the notice "Fixed Prices" need not always be taken literally.

Beggars and Fees.—Fees are given by English and Americans with far too lavish a hand, and much annoyance is caused to other travellers, and injury done to the people in the countries visited, by this habit. Porters carrying luggage will generally make extortionate demands. Ask the hotel-keeper to pay what is a fair sum. At churches and galleries half a lira is quite enough for a couple of persons, as a rule, although this may sometimes be increased to a lira. A 5 centesimi piece, or any small coin, is sufficient for the legion of beggars besetting one's way, but the greater part of them are impostors, and should be dismissed with the words, "*Non c'è niente*," which mean "Nothing for you." If anything is given, it should be the smallest possible coin, and probably one lira put into the box of a local society for relief of the poor would be better spent than two lire distributed amongst them in small coins. Make a rule of never going out without a supply of small coins, however, but never use them lavishly. Let the traveller make a favour of giving 5 centesimi, and he will be respected. Never give money to one beggar in the presence of another.

Cook's Hotel Coupons combine convenience and economy in travelling. They are available in nearly two thousand Hotels on the Continent and all over the World, and in no way confine or restrict the movements of the traveller. Each separate coupon calls for a definite object, as bedroom, with lights and attendance, or breakfast, or dinner.

The tourist gives up the coupon calling for what he actually orders. For example, he may dine or sleep in Paris, and breakfast at Macon, or sleep and breakfast in one town, and dine in the next, as best suits him. Unused coupons need be no embarrassment, as their value is refunded at Cook's London Office, less 10 per cent.

Friends travelling in company should always, if possible, occupy a double-bedded room. According to the Continental system of building the small rooms with single beds are on the upper floors; and being more in demand than double-bedded rooms, persons who are willing to occupy the latter have always an advantage.

Travellers holding Cook's Hotel Coupons should inform Hotel proprietors of the fact on entering the house. The omission of this formality causes confusion in the cashier's accounts, and Hotel keepers, as a rule, bestow every attention upon those who adopt Cook's Hotel system.

The Hotel Coupons now in operation on the Continent of Europe consist of Six Distinct Series, and are specially arranged with the double object of meeting the requirements of travellers of various nationalities, and in accordance with the system of Hotel management, which varies in different parts of the Continent.

Series **A** provides for *Bedroom, Lights, and Service, Plain Breakfast or Tea, Dinner at Table d'Hôte*, at the uniform rate of 8s., or 10 francs, per day.

Series **B** provides for *Bedroom, Lights, and Service, Meat Breakfast, Dinner at Table d'Hôte*, at the rate of 8s. 9d., or 11 francs, per day.

Series **C**, or Full-Board series, provides for *Bedroom, Lights, and Service, Plain Breakfast or Tea, Lunch at Table d'Hôte, and Dinner at Table d'Hôte*, at the rate of 10s. 6d., or 13 francs, per day.

The *Table d'Hôte* Lunch Coupon issued with this Series provides for the usual *Table d'Hôte* Lunch at Hotels where such is served, or for a lunch to the value of the Coupons at other Hotels on the list.

Series **R** also provides for Full Board, but at Hotels of the Second Class. These Coupons are issued at 7s. 6d., or 9 fr. 25 c. per day.

Series **V** and **W** also provide for Full Board, but at a superior class of Hotel to that of Series **C**. The rate for **V** is 16s., or 20 francs, and for **W** 12s., or 15 francs, per day.

These are the ordinary features of Continental Hotel life, all else being regarded as extras, and as such they are left to be paid for by cash.

Particulars of all the above-named Coupons, together with lists of Hotels at which they are respectively available, are given in the *Appendix*.

Cook's Travelling Coupons are now so well known and universally used that they need but little description. Suffice it to say, that if

there are advantages in knowing of cheap, comfortable, and well-recommended hotels wherein to rest, there are a hundredfold more in having all the difficulties of travel made smooth. The most inexperienced may avail themselves of them without fear of not being able to get on, and the most experienced take them as the simplest, easiest, and cheapest means of travelling.

Plan of Tour.—This should be fixed before starting, and when fixed, adhered to. Much time and trouble will be saved if *every day a programme is made for the morrow*; and this remark especially applies to large cities such as Venice Florence, &c.

Illustrated Programmes of Italian Tours may be obtained at any of Cook's Offices in Great Britain or on the Continent.

Programme of Routes see pp. 483-486.

Churches should be visited in the morning, both on account of the light, and because they are then open free. Later in the day a fee is demanded or expected by the sacristan who opens them for visitors. Nowhere in the world can such glorious edifices be seen, such treasures of sacred and legendary art, such magnificence in architecture; and often those which are poorest in outside appearance are richest in internal decoration.

English Churches are not mentioned specially in this work, as in every hotel frequented by the English, notices are abundant in which time and place are recorded. Changes are often made, too, both as regards the place and the time, and no difficulty will be found in obtaining accurate information.

Museums and Public Galleries are usually open to the public from 10 to 3 or 4. Government Collections are open on Sundays and Thursdays free; on other days the charge is 1 lira. All Museums are closed on New Year's Day, Epiphany (6th January), Queen's Birthday (8th January), the Monday and Tuesday of the Carnival, Palm Sunday, Easter Sunday, Ascension, Whit Sunday, Corpus Christi (*Fête-Dieu*), Festa de la Statuto, Assumption, Nativity of the Virgin, All Saints, King's Birthday (November 11) and Christmas Day.

Mosquitoes abound in the autumn. See to it, therefore, that proper mosquito curtains are supplied. Shake them well before going to bed, and be satisfied that no intruders are within. Then "tuck up" the bed with the curtains, and peace may be insured. By no means let the window be open when a light is burning. Sal volatile and water alleviates the pain of mosquito bites, and reduces any swelling arising therefrom.

Postage.—Letters can be sent to France, Switzerland, Italy, etc., at 2½d. (under ¼ oz.); from those countries to England 25 c.; from and to any part of Italy 20 c. Registered letters require a fee of 25 centesimi. **Post Cards**, 10 centesimi; **Reply Cards** 20 centesimi. In all the large towns the post-offices are open from 8 or 9 a.m. till 10 p.m. **Parcel Post** rates may be ascertained at any post-office. Customs Declaration must accompany each parcel. Postage-stamps are sold at many of the tobacco shops, as well as at the post-offices. A visiting-card will usually suffice as proof of identity when claiming letters at a *Poste Restante*, but for registered letters a passport is indispensable.

Telegrams from Italy to foreign countries are charged as follows:—Great Britain 26 c., France 14 c., Germany 14 c., Switzerland or Austria 6 to 14 c., Belgium 19 c., Holland or Denmark 23 c., Russia 42 c., Norway 34 c., Sweden 26 c., plus an initial charge of 1 lira. To United States 1·60 to 1·90 per word and upwards, according to the distance. From and to any place in Italy 1 lira for 15 words, each extra word 5 c.

Pardons, Festivals, Fairs, Fêtes, &c.—Special information and list will be found on pp. 487–503.

Wherever mentioned, Railway or Steamer times and fares are subject to alteration.

Modern Books concerning Northern Italy, &c.—Among the many interesting books on Italy may be mentioned—

- “Life on the Lagoons,” H. F. Brown.
- “Mediterranean Winter Resorts,” E. A. Reynolds-Ball.
- Vasari’s “Lives of Italian Painters.”
- “The Makers of Venice,” Mrs. Oliphant.
- “Venetian Life,” W. D. Howells (2 vols.).
- “Venice,” A. J. C. Hare.
- “Stones of Venice,” Ruskin.
- “St. Mark’s Rest,” Ruskin.
- “Walks in Florence and its Environs,” S. and J. Horner (2 vols.).
- “Florence,” A. J. C. Hare.
- “Tuscan Cities,” W. D. Howells.
- “Romola,” George Eliot.
- “Mornings in Florence,” J. Ruskin.

Approaches to Italy: (i) Railway Routes.

AN almost endless variety of routes may be mapped out for visiting Italy. The principal routes are concisely mentioned here, and fuller accounts will be found in subsequent pages of the text. Specimen routes, giving an approximate cost of tours, are set out on pp. 483-486, and further information required can be obtained at any of THOS. COOK & SON's offices in Great Britain or on the Continent. Full particulars of train and steamer services will be found in Cook's Continental Time Tables, Tourist's Handbook, and Steamship Tables (monthly, 1s.).

Viâ Paris.

London—Paris, *viâ* Newhaven, Dieppe, and Rouen.

London—Paris, *viâ* Dover and Calais.

London—Paris, *viâ* Folkestone and Boulogne.

There are four principal routes from Paris to Italy, namely:—

Paris—Turin, *viâ* Dijon and the Mont Cenis. Time occupied, about 16 hours. A sleeping-car is available between Paris and Turin; also a through first class carriage, Calais to Turin, Paris to Milan, with compartment of lit-salon. (*See* p. 12.)

Paris—Milan, *viâ* Bâle, Lucerne, and the St. Gothard. Time occupied, about 17 hours. (*See* p. 15.)

Paris—Milan, *viâ* Dijon, Pontarlier, Vallorbes, Lausanne, and the Simplon. Time occupied, about 17 hours. A through first and second class lavatory and corridor carriage runs between Calais, Milan, and Venice, in connection with the 11 a.m. service from London. Time occupied, Venice, 28 hours 50 minutes. (*See* p. 17.)

Paris—Genoa, *viâ* Marseilles, Nice, Mentone, and Vintimille. Time occupied, 19 hours, (*See* p. 17.)

Viâ Calais or Boulogne.

Calais or Boulogne—Italian Lakes—Milan, *viâ* Laon, Bâle, and the St. Gothard. This is a quick route, travellers being able to leave London by the afternoon service, and reach Milan the next afternoon (about 14½ hours). Travellers can also leave London *viâ* Calais at 11 a.m., and reach Milan the next afternoon (about 16 hours). A sleeping-car is available from Boulogne to Bâle for the night journey; also compartments of *coupés-lits-toilette* from Calais and Boulogne; and a dining-car.

Calais or Boulogne—Italian Lakes, *viâ* Laon, Bâle, Coire, diligence from Thusis over the Splügen to Chiavenna; railway to Colico, &c.

Viâ Holland, Belgium, and the Rhine.

London—Milan *viâ* Harwich; steamer to the Hook of Holland; thence *viâ* Cologne to Bâle, St. Gothard, Milan.

London—Milan, *viâ* Queenboro'; steamer to Flushing; thence rail Cologne and as above. Time occupied between London and Milan by either of these routes is approximately 35 hours.

London—Milan, *viâ* Dover; steamer to Ostend; thence rail *viâ* Metz, Bâle, and St. Gothard. Time occupied, about 29 hours. A sleeping-car is available between Ostend and Bâle; also dining-car between Bâle and Milan.

Viâ Cologne, Munich, Innsbruck, and Brenner Pass.

London—Venice, *viâ* any of the through routes to Cologne; thence rail to Mayence, Wurzburg, Munich, and Innsbruck, over the Brenner Pass to Verona and Venice. This is a delightful route to Northern Italy. Time occupied making the through journey to Verona, approximately 46 hours; Verona to Venice, 2 to 3 hours.

Another route *viâ* Cologne is by way of Mayence, Strassburg, Bâle, Lucerne to Milan and Genoa. The Lloyd Express runs daily (from Hamburg and Bremen), reaching Genoa in about 20½ hours; Milan in 17 hours from Cologne.

Routes to Rome, &c.

Turin—Rome, *viâ* Genoa, Pisa, and Civita Vecchia. This is the most direct route. Time occupied, 16 hours.

Turin—Florence, *viâ* Genoa and Pisa. Time occupied, 11 hours.

Milan—Rome, *viâ* Bologna and Florence; 12 hours.

Milan—Florence, *viâ* Bologna; 6½ hours.

Venice—Florence, *viâ* Padua, Ferrara, Bologna; about 6 hours.

Florence—Rome, *viâ* Arezzo and Orvieto; 5½ hours.

PARIS TO TURIN.

Viâ Mont Cenis.

Presuming the traveller to have reached Paris either *viâ* Newhaven, Dieppe, and Rouen; Dover, Calais, Amiens, &c.; or Folkestone, Boulogne, and Amiens; the journey from Paris to Turin (495 miles) may be accomplished in sixteen hours. The route is Fontainebleau, Tonnerre, Dijon, Macon, Bourg, Ambérieu, Culoz, Aix-les-Bains, Modane, &c.

For those who travel direct from Paris to Turin, the best train is that which leaves the Gare de Lyon, Paris, at about 10.20 p.m., arriving at 2.20 p.m. the following day. This train passes through the finest scenery—that of the Italian Alps—in the early morning. There is no special feature in that portion of the route which is passed during the night. Those who prefer to break the journey will find convenient resting-places at Macon, Aix-les-Bains, or Chambéry.

Macon (Hotels, *see* Appendix).—A great wine centre of the Burgundy district, capital of the Department of the Seine-et-Loire. Population, 20,000. The remains of a fine Romanesque Cathedral are interesting. Macon is about 7 hours from Paris.

Aix-les-Bains (Hotels, *see* Appendix). (Population, 8,500.)—A celebrated spa, possessing sulphur springs at a temperature of 113 degrees, indicated for rheumatism and gout. A large Thermal Establishment, with baths and pump-room; magnificent hotels, theatres, music, &c., attracts thousands of visitors annually. The Season begins in April; mean temperature April to October, 70° Fahr. English doctors. A pleasant excursion may be made by steamboat to Haut Combe, a Cistercian Abbey on the **Lac de Bourget**. Trains leaving Paris at 9.5 a.m. (1st and 2nd class) and 2.10 p.m. (1st and 2nd class), reach Aix-les-Bains the same afternoon and evening respectively.

Chambéry (Hotels, *see* Appendix), also a convenient stopping-place. (Population, 22,000.)—A quiet and pretty town, with nothing very remarkable to attract mere sight-seers, but it has beautiful scenery around it, and there are many pleasant places in the neighbourhood easily accessible. A short boulevard in the town lined with fine old trees is one of the chief things in Chambéry, and a large monument to General de Boigne, a native who made a fortune in India, and bequeathed it to the town, is also on the boulevard.

Leaving Chambéry, a number of small stations are passed, and very fine views are obtained on either side. Then a series of tunnels have to be gone through, and the train arrives at

Modane (Hotel, *see* Appendix. Station Buffet). — Travelling either way, *luggage is examined at Modane*, and travellers leave the carriages to be present at the examination. The best views are on the right side of the carriage. Passing round the little town of Modane, the remains of **Fell's Railway** are seen, the ingenious construction which formerly did duty over the Mont Cenis. The train soon begins the ascent; two short tunnels are passed, and then the great tunnel is entered.

Mont Cenis Tunnel. — As early as 1857 experiments were undertaken before a Government commission, to see if the idea of a tunnel through the Alps, which had long occupied the minds of engineers in France and Italy, was practicable. A machine was invented to work by means of air highly compressed, which compressed air, after it had performed its duty, should be made available as a source of ventilation. As soon as this machine was tested, and found to answer, bridges, roads, and houses were constructed, and in November, 1860, five "compressors" were at work. But it was not until 1863 that the work went successfully ahead. Up to that time the machinery was found to do little more than manual labour would do; but in that year great improvements were made in the machinery, and wonderful progress was effected, so that in 1870 the tunnel was complete. The history of the scheme, the description of the machinery, constructed by Sommeiller, Grandis, and Grattoni, the failures and successes, have been so often told, that it will only be necessary here to say that the tunnel is $7\frac{3}{4}$ miles long, and the passage occupies about 30 minutes. It is 26 feet wide and 19 feet high, and is built up with good walls of masonry throughout.

It rises from the north (3,904 feet above the sea) "by a gradient of 2 in 91, to its highest point, 4,377 feet, or 3,480 feet below the range of Alps overhead. It then descends by a slope of 1 in 2,000 to its south opening near Bardonnèche, on the Italian side, 4,344 feet above the sea."

"Mont Cenis" is not a suitable name for the tunnel, as that Alpine height is at least 16 miles away from any point of it. The actual mountains under which the tunnel passes are the Col de Fréjus, the Grand Vallon (the highest), and the Col de la Rue.

One of the most wonderful things in connection with the tunnel is that there is no vertical shaft; it could therefore only be worked from the two mouths towards the centre, and it could not have been worked at all if machinery had not been invented which should bore the tunnel and supply air at the same time.

There is nothing disagreeable in the passage. The air is neither close nor unpleasant. The carriages are all well lighted, and the tunnel itself is lighted at convenient distances throughout.

Emerging from the tunnel, the scene, at whatever time of the year, is very striking. When the snow is upon the ground, and the sun is shining, the blaze of light is so dazzling that it is positively painful. The scene around is wild, lonely, almost savage. In the summer the prospect is singularly beautiful; and at all times the sensation of travelling by rail at that great height is pleasant from its novelty.

Every mile of the journey from Bardonnecchia (the first Italian station), until the train reaches the level land in the valley of the Po, is full of interest, and many of the views obtained are of exquisite beauty. Following the course of the torrent of Bardonnecchia, the beautiful valley of the Dora Riparia is reached; and although there are twenty-five tunnels to be passed, the views at intervals are exquisite. The wild and romantic gorge, the peaks and passes of surrounding mountains, curious little villages nestling beside great rocks, and all round vegetation of rich growth and fruitfulness. Then, after passing

Chiomonte Station, the traveller looks down upon the town of

Susa, backed by its great mountain Roche-Melon, on the summit of which is a chapel which appears to be really, as it is almost, inaccessible. It was founded by a Crusader, Boni-

fazio. Some have maintained that Hannibal led his army to the summit of the Roche-Melon, after travelling through the Mont Cenis Pass, in order to strengthen the courage of his men with the widely extending prospect of Italy. From the railway the great curiosity of Susa, the **Arch of Augustus**, is seen. It was built by Julius Cottius, B.C. 8, in honour of the Emperor. The inscription is scarcely decipherable. Many Roman remains are to be met with in the neighbourhood of Susa.

Bussoleno is a small walled town. As Sant' Ambrogio is approached the traveller will see on the right a mountain, at the top of which is the **Sagra di San Michele della Chiesa**. It was founded in the tenth century, tongues of fire from heaven descending (as the Greek fire does in the Church of the Holy Sepulchre at Jerusalem) to light the candles at its consecration. Some hundreds of monks dwelt here, and the services of the church ceased not day or night. Many curiosities are to be seen, and many legends of miracles are told. One hideous sight was, until a short time since, to be seen: a double row of corpses was placed on the steps leading to the church, the bodies having been, by some means peculiar to the locality, preserved. All who entered the church had to pass this double row of defunct persons, and on special occasions the sight was rendered doubly ghastly from the fact that fanciful vestments were placed upon them and their heads were wreathed with flowers. The bodies are still exposed to sight, but not in the obtrusive manner of former years (*see* also p. 82).

The character of the scenery now changes entirely. Mountains and ravines are left behind, and the train speeds on its way through the plain of Piedmont.

Four stations—**Avigliana, Rosta, Alpignano, Collegno**—are passed, and the traveller arrives at

Turin. (*See* p. 64.)

PARIS TO MILAN (AND VENICE).

Viâ the St. Gothard.

The journey from Paris to Milan *viâ* the St. Gothard tunnel may be accomplished in seventeen hours, and from Milan to Venice in five and a quarter hours. The route is Troyes, Chaumont, Belfort, Bâle, Lucerne, St. Gothard, Bellinzona, Como, **Milan**, Bergamo, Verona, Padua, and **Venice**. Lucerne and Milan are convenient resting-places at which to break the journey.

Troyes, about 100 miles from Paris, the chief town of

the Department of the Aube, is situated on the Seine, with a population of 53,500. Troyes has been the scene of many campaigns since it was sacked by the Normans in 890 and 905; and its industrial prosperity was ruined by the Revocation of the Edict of Nantes. It is now chiefly noted for its hosiery. It is still a very quaint town, with many timber houses, old churches, an imposing Cathedral (St. Pierre), museum, library, theatre, and lyceum.

Chaumont, 163 miles from Paris, the capital of the Department of the Haute-Marne, is a town of 15,000 inhabitants, containing little to interest the tourist. The Church of St. Jean is a good example of the 13th-15th centuries. It contains ancient mural paintings, a curious Holy Sepulchre, and old carvings. A large square tower of the 11th century, a lyceum, museum, and Hotel de Ville may be noted.

Belfort, 275 miles from Paris, a town of 35,000 inhabitants, on the Savoureuse, is a place of great military importance, with a fortress of the first class. (Hotels, *see* Appendix.) It commands the passage between the Vosges and the Jura, and successfully resisted the siege by the Germans in 1870-71. The town is divided into two parts—the old town on the left bank of the river, and the modern quarter on the right bank. In front of the famous citadel is the Lion of Belfort, 50 feet high, by Bartholdi, erected to commemorate the defence of 1870-71.

Bâle, 337 miles from Paris, splendidly situated on the Rhine, by which it is divided into two parts, is an important railway junction and town, with a population of 85,000. The Minster or Cathedral is one of the finest Protestant Churches in the world, built by the Emperor Henry II., 1010-19. The museum, university, library, picture gallery, zoological gardens, and suburbs are fully described in Cook's "Switzerland." (Hotels, *see* Appendix.)

From Bâle to Lucerne, *viâ* Olten, is a journey of two hours.

Lucerne is a charming resting-place, situated on the finest and most picturesque lake of Switzerland, the centre of all that is grandest in the mountain and lake scenery of the Alps. For full description of Lucerne, *see* Cook's "Switzerland." (Cook's Office, Schwanenplatz.) (Hotels, *see* Appendix.)

Lucerne to the Italian Lakes (*viâ* the St. Gothard) as far as **Como**, *see* pp. 38-41.

Como to Milan, p. 132 (route reversed).

Milan, p. 105.

Milan to Venice, p. 140.

PARIS TO MILAN (and Venice).

Viâ the Simplon. .

The journey from Paris to Milan *viâ* the Simplon may be accomplished in seventeen hours, and from Milan to Venice in five and a quarter hours. The route is *viâ* Dijon, Pontarlier, Vallorbes, Lausanne, the Simplon, Domodossola, Milan, Bergamo, Verona, Padua and Venice. Lausanne and Milan are convenient resting-places at which to break the journey. For description of Dijon *see* Cook's "Health Resorts of South of France, etc.," of Lausanne, *see* Cook's "Switzerland"; for description of Milan and the route therefrom to Venice, *see* p. 140.

PARIS TO GENOA.

Viâ Lyons. Marseilles, and the Corniche Route.

The journey from Paris to Marseilles, 535 miles, may be accomplished by *rapide* train in 12 or 13 hours. The route is Fontainebleau, Tonnerre, Dijon, Macon, Lyons, and Avignon.

The best day train from Paris to Marseilles leaves the Gare de Lyon, Paris, at 9.5 a.m. (1st class corridor carriages), and arrives at 10.18 p.m. An express carrying 2nd class passengers leaves Paris (Lyon) 7.10 a.m., reaching Marseilles about midnight.

Lyons (Hotels, *see* Appendix). (Population, 420,000.) —Principal sights: the Palais des Beaux Arts, with a good picture gallery and archæological museum; the Cathedral of St. John Baptist; the Hotel de Ville, and the Parc de la Tête d'Or. Lyons is remarkable for the beauty of its situation, and the fine views that are to be obtained, notably from the Height of Fourvières and the Observatory. The city is splendidly built, and some of its streets and squares may be favourably compared with any in Europe, especially the Place Louis le Grand, in which is the statue of Louis XIV. Eighteen forts protect the city. There is plenty to occupy the tourist for a day or two in Lyons, if he wishes to break the journey here.

Resuming the railway, the principal places passed are Vienne, Valence, Orange, Avignon, and Arles.

Marseilles (Hotels, *see* Appendix). (Population, 500,000.) —Cook's Office, 11B, Rue Noailles. English church. British Consul.

An exploration of this great Oriental port and harbour, the principal seaport in France, cannot fail to prove of interest. Although the city has many foreign and almost Oriental aspects, and although its history can be traced from the time when, 600 B.C., certain Greeks founded a Colony, and named the place Massilia, up to the time when the name of Gambetta became associated with it, the traveller who visits it will be reminded more of Liverpool than of any other place. From the Fort St. Jean, at the entrance of the harbour, a good view will be obtained of the Mediterranean. The Cathedral is new and uninteresting. The Bourse is handsome. The Musée de Longchamp contains a few good pictures. The Zoological Gardens are no better or no worse than zoological gardens generally are. Admirers of Dumas' exciting story of Monte Cristo may make a pilgrimage to the Château d'If, where Mirabeau also was imprisoned; but those who do not care for the journey can get a view of the castle from the Church of Notre Dame de la Garde.

P. & O. Mail Steamers to and from the East make Marseilles their principal port of call in the Mediterranean, and special trains are run from London to Marseilles, and *vice versa*, in connection with this service.

Leaving Marseilles (255 miles to Genoa), the railway passes through charming scenery, continually increasing in beauty—rocky passes, olive plantations, pretty villages, and glimpses of the sea. In two hours or less the train arrives at

Toulon (Hotel, *see* Appendix). (Population, 84,000.)—Toulon is the great naval port and arsenal of France, and visitors will find little except memorials of war to interest them.

Hyères (Cook's correspondent, Mr. J. Hook, 26, Place des Palmiers) (Hotels, *see* Appendix) is a charming place, and is resorted to by invalids as a winter residence, the air being very beneficial to those suffering from pulmonary complaints. Three times a week steamboats leave for Toulon. English doctors, English Church Service, and "English spoken," will all be found here. Coast railway to St.-Raphaël.

Cannes, Cook's Office, 3, Rue de la Gare (Hotels, *see* Appendix). (Population, 20,000.)—Cannes is very delightfully situated, and is famous all the world over as a winter resort for consumptive and other delicate persons. There are some hundreds of villas, about sixty hotels, a number of English churches, physicians, dentists, and chemists. The sur-

roundings are even prettier than the town itself, and both in Cannes and in the villages apartments may be found for wintering. Branch railway to Grasse.

Nice, Cook's Office, 16, Avenue Massena (Hotels, *see* Appendix). (Population, 97,000.)—The capital of the French Department of the Alpes Maritimes, was founded in the fifth century B.C., and named Nicæa, which name is still preserved in the Italian name Nizza. It was the birthplace of the great French general Masséna, and also of Garibaldi.

Nice is a very gay and charming French sea-side resort with a very extensive English quarter. Invalids of all European countries, especially England, Russia, and Germany, flock here in thousands during the winter, for the climate, which is delightful. In the hot summer months the town is quite deserted. There are no antiquities, churches, or art galleries of importance; life in Nice is one round of gaiety. Public promenades, bands, sea-bathing, balls, regattas, &c., furnish constant employment for the young and gay, while the old and invalids drink in enjoyment from the ever-changing beauties of the sea and sky, flanked by the fertile slopes of the Maritime Alps.

The town stands on the **Baie des Anges**. On the right bank of the Bay is the foreign quarter, with the beautiful Promenade des Anglais facing the sea. In the centre the new town, with its fine hotels, broad streets, and excellent shops; on the left the old town, with its narrow, dirty streets.

In Nice will be found British and American Consuls, English churches, English physicians, chemists, trained nurses, and an English solicitor, excellent hotels, and numerous furnished villas, apartments, &c.

From Nice there is a delightful journey to be made to Cuneo and Turin to Italy, by diligence and train in 26 hours over the Col di Tenda (6,145 ft.). Railway from Vievola to Turin (p. 85).

Monaco (population, including the suburb of La Condamine, 3,000) is a pretty little place, a perfect gem of a capital, as befits a city which was formerly the centre of the smallest monarchy in the world (Hotel, *see* Appendix). It is little better than a huge village, but its fortifications, its palace, shown on certain days in the absence of the Prince, its really imposing buildings, and above all, its picturesque surroundings impart to it a certain amount of impressiveness, not to be found in many places of greater pretensions. From the

heights which command the city, the view afforded of the Mediterranean is singularly beautiful, and goes far to explain the popularity of Monaco.

The Prince of Monaco still exercises sovereign rights, although the Customs and Post Office are under French government.

Monte Carlo (Cook's Office, Crédit Lyonnais), the next station to Monaco, attracts crowds of visitors, not only from its proximity to Monaco, but by the mildness of its climate in winter, by its sea-bathing in summer, and above all by its Casino, which stands in beautiful grounds, commanding a fine view. Musical performances are given twice a day, and classical concerts on Thursdays. Very few visitors arrive at Monte Carlo without trying their fortunes at the gaming table, and few quit it without leaving behind them a souvenir of more or less value. (Hotels, *see* Appendix.)

From Monte Carlo to Mentone the tour is delightful. There are picturesque glens, lofty crags, gloomy ravines, peaceful valleys, extensive pine forests, noisy torrents, and all the grandly fascinating charms which the landscape-painter vainly strives to reproduce on canvas. Here is **Roquebruna**, concerning which there is a curious tradition to the effect that the land on which the village is situated slipped, buildings and all, from the hill above. It certainly has a curious appearance—the tall, white houses looking as if they were propped up by immense cliffs and buttresses of stone. The railway tunnelling here is of a very heavy character; and where there are cuttings, they are so vast that even tunnelling would seem to be cheaper.

Mentone, Cook's Office, 22, Avenue Félix Faure (Hotels, *see* Appendix). (Population, 12,000.)

Mentone, like Nice, is a great resort of English invalids, who come hither to enjoy the warm atmosphere of the "Sunny South," that they may gain strength to fight the insidious foe which continually threatens their existence. Its great charm is the scenery which surrounds it. Sheltered by the lofty wooded mountains at the back, it coquettishly peeps forth towards the blue waters of the Mediterranean. The atmosphere here is singularly clear, and sometimes the refraction is so great that the island of Corsica, which is more than a hundred miles distant, seems but a few leagues off. The last two hours of daylight are, as a rule, the pleasantest time on the promenade, which generally presents an animated and

agreeable picture, as characteristic of life at Mentone as the Promenade des Anglais is of Nice. Pedlars spread their laces on the low boundary wall; Greeks and Algerians in gorgeous costume display all manner of scarlet cloths and glittering gewgaws; but only for this peculiar mode of merchandise, one would be half-tempted to imagine himself back in England, for the voices he hears are mostly English, the costumes he sees have the true insular cut and style. The *patois* heard at Mentone is a curious intermixture of French and Italian, plentifully interlarded with expressions of English and German origin, and its singular effect is not soon forgotten.

At Mentone there are British and American Vice-Consuls, English churches, physicians, dentists, chemists, also a club, and a Scotch church.

Between Mentone and Ventimiglia is passed the huge ravine which separates France and Italy. This ravine forms one of the sights of Mentone. Its sides are formed by fearful precipices, torn and splintered by tremendous convulsions. The crags, which tower far above the head of the spectator, are really in danger of toppling over, for the little streams of water which trickle down their bleak sides are slowly undermining their stability. Long grasses, curious ferns, and creeping plants grow on the stone ledges and trail over the numerous fissures. A path, about two feet wide, sometimes only twelve inches, winds round the abyss at a tremendous elevation; and it is quite common to see the peasants walking rapidly along this perilous route with large bundles on their heads or backs. A torrent leaps into the gorge at its narrowest recess, and tumbles in a succession of cascades from height to height until it reaches its stony bed below. At the narrowest part of the chasm it is crossed by the slender bridge which for many years formed the only means of communication at this point between the two countries. One side of the bridge is guarded by French, and the other by Italian soldiers.

Ventimiglia (Hotels, *see* Appendix) is the Italian frontier town (population, 7,500), in ancient times a place of considerable military importance; previous to the first French revolution it formed the frontier town of Piedmont on the Genoa side, and its walls have witnessed many a murderous conflict between the troops of the Counts of Provence and those of the Dukes of Savoy. Luggage is examined at the Douane. During the winter months Cook's interpreter is in attendance to assist passengers travelling with Cook's coupons. (Station Buffet.)

Bordighera (British Vice-Consul, E. E. Berry) is a picturesque and growing Italian village, resorted to mainly by convalescents. (Population, 3,850.) (Hotels, *see* Appendix.) There are many beautiful walks and drives in the neighbourhood, with views of surpassing beauty. English physicians, English Church service in winter. The reputation of its climate has created a modern suburb called Borgo Marina, to which English families resort in winter. It is celebrated principally for the cultivation of the palm; and it is from this town that the forests of branches which on Palm Sunday impart such a peculiar aspect to the interior of St. Peter's and the other churches are supplied.

The trees are very carefully tended, but they never attain any remarkable size; nevertheless they give quite an Oriental character to the scenery, and the adjacent houses are quite of an Eastern type. Some substantial-looking edifices, surrounded by large gardens, have fine old doorways and high walls, ornamented with singular carvings and grotesque figures of animals. But to an English eye, perhaps, the chief attraction of the place is not the palms, but the little tracts of verdant grass land near the coast. A meadow is a rare sight in the western Riviera, and even at Mentone people cannot obtain a plot of grass sufficiently large and level for croquet, and the lovers of the game are consequently obliged to content themselves with a sandy yard on the beach.

Ospedaletti (Hotel, *see* Appendix) about three miles from San Remo, is a small fishing-port and winter resort. Important flower market.

San Remo (Cook's Office, *Via* Vittorio Emanuele). (Hotels, *see* Appendix) (Population, 20,000.)—This is one of the most ancient of towns, and one of the most modern of health resorts. In some respects it is almost equal to Mentone; the air is bracing, the hotels are not too near the sea, and it possesses a cheerful and pleasant aspect. It is a favourite resort of English invalids, with English church, English physicians, chemists, &c., and good hotels. Compared with Genoa and other Italian cities, San Remo possesses few architectural attractions, but its streets and buildings have a character of their own in the older portions of the town.

British Vice-Consul, M. Turton.

U.S. Consular Agent, A. Ameglio.

The journey from San Remo to Genoa is interesting but vexatious. Just as the fine peeps of glen and mountain, sea

or village, are at hand, the train has a habit of dashing into a tunnel.

Leaving **San Remo**, many exquisite villages and towns are passed; among them **Porto Maurizio** (Hotel, *see* Appendix), situated amidst olive groves, and with a good harbour; **Oneglia** (Hotel, *see* Appendix), the birthplace of **Andrea Doria**; **Alassio**, a pleasant seaport, with a fine sandy beach, a winter health resort (Hotel, *see* Appendix). **Albenga**, a very old town, with many interesting architectural remains (including mediæval town walls and a number of old brick towers), but not a healthy place; and **Loano**, where the French Republicans gained their first victory in Italy, 1795. Between this station and **Savona**, the scenery, which is exceedingly fine, is to a great extent missed in the railway journey.

Savona (Hotel, *see* Appendix) is a large and prosperous town, with 25,000 inhabitants, and contains much that is worth seeing—notably the Cathedral and Dominican Church, both with good paintings, a handsome theatre, and small picture gallery. **British Consul**, S. Guattari. **Savona** was the birthplace of **Sixtus IV.** and **Julius II.**, and **Chiabrera**, a celebrated Italian poet.

There is a railway from **Savona** to **Turin**, and about halfway between **Savona** and **Alessandria** is **Acqui** (Hotel, *see* Appendix), well known for its mineral waters, which resemble those of **Aix-la-Chapelle**. Season, May to September.

Cogoleto is interesting as being the traditional birthplace of **Christopher Columbus**. The tradition, however, is somewhat doubtful, notwithstanding an inscription over a house, which runs as follows:—

“Hospes, siste gradum. Fuit hic lux prima Columbo
Orbe viro majori heu nimis arcta domus?
Unus erat mundus · Duo sunt,’ ait ille. Fuere.”

Prà, a ship-building place with 6,000 inhabitants; **Pegli** (Hotels, *see* Appendix), a favourite sea-bathing place, which attracts numerous visitors from **Genoa**, are passed, then **Sestri Ponente**, another sea-bathing town with 17,000 inhabitants, **Cornigliano**, **San Pier d’Arena**, and, after a short run through several tunnels, **Genoa** is reached.

Genoa. (See p. 89.)

Although the route from Nice to Genoa is much cheaper by train than by road, those who can spare the time and the money to travel by carriage over the old Corniche road will be well repaid. The route presents one unbroken succession of natural beauties, traversing bold and lofty points of mountains, wooded and fertile slopes, and near the coast highly cultivated fields. In some places the passes skirt precipitous cliffs, washed by the deep ultramarine of the Mediterranean, and crowned with ancient ruins. In others it traverses large olive plantations, while figs, vines, oranges, lemons, oleanders, and myrtles lend beauty and perfume to the landscape. Altogether, it is difficult to imagine anything more beautiful or more varied than the scenery of the Riviera.

The carriage journey will take three or four days, and cost probably three times as much as the railway. Those who can neither afford time nor money for this route will do well to break the railway journey at some of the principal stations. Between Nice and Genoa there are seven or eight trains a day, and much may be done in a day or two when time is very limited.

For fuller description of towns between Marseilles and Genoa see Cook's "Health Resorts."

INNSBRUCK TO VERONA.

Viâ the Brenner Route.

The journey from Innsbruck to Verona (175 miles) may be accomplished in eight hours; and at Verona the train can be taken to Padua and Venice (*see* p. 157), or to Brescia, Bergamo and Milan (*see* p. 140), or by the new line of railway to Mantua and Modena (*see* p. 154), and from thence to Bologna or Florence.

Innsbruck (Hotels, *see* Appendix). (Population, 44,000.)—A very pleasant town, the capital of the Tyrol. The situation is delightful, and the environs are noted for picturesque scenery. The principal sights are the Franciscan Church, containing the celebrated monument of Maximilian I., with twenty-eight colossal bronze statues around it; and the tomb of the patriot Andreas Hofer. The centenary of Austria's independence was celebrated throughout the Tyrol, and especially at Innsbruck, in 1909. The Museum contains fine specimens of the natural history of the Tyrol.

Soon after leaving Innsbruck the ascent commences. The rail keeps company with the road nearly all the way. In the early part of the journey there is not much to be seen, as tunnel after tunnel is entered. The glimpses afforded, however, show that the valley narrows, grows more wildly romantic, and from the station Matrei to the station Brenner the scenery is magnificent.

The **Brenner Pass** is the oldest and lowest of the Alpine routes; it is 4,495 feet above the sea, and the mountains are 2,000 feet above that, forming the watershed between the Black Sea and the Adriatic. Near the Brenner station (the summit of the pass) is the old post-house. Unfortunately, railways cannot always be so constructed, nor the stations be so placed, as to give the traveller the best points of view *en route*. At the summit of this pass there is really little to be seen. Descending, however, towards Botzen, a variety of excellent views are obtained; and as we glide along mere ledges of rock, as it seems, with precipices deep down below and heights above, and pines, larches, and other trees standing mysteriously on jutting rocks and crags, the traveller is amply repaid for selecting this route, which affords the most direct communication between S.E. Germany and Italy.

Amid the distractions of so many varied forms of scenery, attention must be paid to the marvellous engineering skill exercised in the construction of the railway. For a distance of 21 miles it rises at a gradient of 1 in 40, until it reaches the Brenner station, and then descends by a series of zigzags less steep, but not less wonderful in their construction. Between Innsbruck and Botzen twenty-three tunnels are passed and sixty large bridges crossed.

After leaving the Brenner, the principal stations are, **Sterzing**, 3,107 feet above the sea level; **Franzensfeste**, 2,460 feet, where is the Franzensfeste fortress, which commands the Brenner Route; junction of the Pustertal line for Carinthia (Buffet Restaurant). **Brixen**, 1,833 feet, formerly an episcopal see, which was dissolved in 1803—the episcopal palace still remains; **Klausen**, 1,670 feet, formerly a Rhætian fortress, and, later, a Roman fort, called **Sabiona**; still later an episcopal palace, and finally a baronial castle.

Below Klausen the valley narrows into a picturesque rocky gorge, contrasting with the fair pastures around it.

Botzen (Hotels, *see* Appendix). (Population 14,000.)—There are few towns in the Tyrol more charming than this

delightful old town of Botzen; and none more important from a commercial point of view. It is celebrated amongst other things for its fairs, which are held four times a year. Latterly much attention has been called to the *

Dolomite Mountains, and Botzen or **Toblach** (Hotels, *see* Appendix) is the station from which they are most accessible. These mountains, named after a French geologist, Dolomieu, are among the wonders of the world. They are of yellow and slaty limestone, utterly treeless, and by atmospheric and other influences have been fashioned into "playing fantastic tricks before high heaven." Ruined castles, mouldering towers, weird witch-like ravines and gorges,—everything, in short, that imagination can suggest may be seen in this wondrous region. During the summer season conducted tours are organised by THOS. COOK & SON for visiting the Dolomites in carriages between **Toblach** and **Belluno**, including **Cortina** (Hotels, *see* Appendix), **Pieve di Cadore**, **Tre Ponti**, and **Perarolo**.

From Cortina it is an easy walk or drive to **S. Vito di Cadore** (Hotel, *see* Appendix), **Borca** (Hotel, *see* Appendix) **Tai di Cadore** (Hotel, *see* Appendix).

Belluno to Venice by railway. From Botzen there is a railway to Lana (Hotel, *see* Appendix), 15 miles, and Meran (Hotel, *see* Appendix), 20 miles.

A railway line is talked of between Toblach and Venice through the Cadore.

After Botzen the train crosses the **Adige**, and several unimportant stations.

Trient or **Trent** (Latin, Tridentum; Italian, Trento).—There is much in this old town to interest the antiquarian. It is of Etruscan origin, and possesses several ruins of castles, &c., of very ancient date. The Cathedral is a handsome building, eleventh to fifteenth century. S. Maria Maggiore is celebrated as being the place where the famous Council of Trent was held, 1545-63. The church contains a picture of the scene, with nearly 300 portraits. Wine and silk are produced in large quantities. Population, 25,000. (Hotels, *see* Appendix.)

Trient to Bassano. By rail to Tezze, about 50 miles, thence by the direct Venice Road, through the narrow valley of the Fersina. A picturesque old town; museum, library, castle. A line of railway connects Bassano with Padua, 30 miles; time occupied, 2 hours. About

14 miles from Bassano by road is Asolo (680 feet), to which the dis-crowned Queen of Cyprus, Catherine Cornaro, retired.

Leaving Trient by the main line, the journey is continued through the valley of the Adige; **Rovereto**, pleasantly situated on the Leno, is reached; the town is the centre of the silk trade, and is thoroughly Italian in all its characteristics. From Mori (Hotel, *see* Appendix) a branch narrow-gauge railway runs to Riva (Lake Garda, p. 62), but the carriage route (even from Trient to Riva) is much more beautiful than the journey by rail. A delightful walk of about sixteen miles from Mori to Riva. **Ala** is the station of the Austrian and Italian Custom-house, where a cursory examination of luggage is made. At **Peri** the traveller is in Italy. From here the ascent of **Monte Baldo** can be made, *see* pp. 60, 62. The line traverses the rocky Chiusa di Verona, where a battle was fought in the time of Frederick Barbarossa by Germans against the Milanese; and then, passing a few unimportant stations, the train arrives at Verona.

Verona (*see* p. 149).

Verona to **Venice** (*see* p. 157).

Verona to **Milan** (*see* p. 140).

VIENNA TO VENICE—BY PONTEBBA.

Viâ the Semmering Railway.

Vienna. Cook's Office: 2, Stefansplatz. (Hotels, *see* Appendix.)

British Consul-General—P. von Schoeller, C.M.G.;
Consul—O. S. Phillpotts.

This picturesque route by railway occupies from 14 to 20 hours. Leaving **Vienna**, the line runs at a considerable height, passing villas, parks, and ruined castles, by **Hetzen-dorf**, **Brunn**, and **Baden** (Hotel, *see* Appendix), celebrated for its hot mineral springs; then past several stations to **Neustadt**, a thriving manufacturing town, with 24,000 inhabitants. From this point the scenery becomes grander, and after a few miles **Gloggnitz** is reached, and the ascent of the

Semmering Railway commences, one of the most interesting lines in Europe. The views from the left windows are exceedingly fine. The valley of Reichenau is crossed by a handsome viaduct, 600 feet long, and 90 feet high. Ascend-

ing rapidly, and passing through many tunnels, the train arrives at Semmering (Hotel, *see* Appendix), the highest part of the line, and after more long tunnels, begins to descend into Styria, through valleys and glens, to **Mürzzuschlag**, **Mitterdorf**, and **Bruck** (the junction of the line to **Gratz** and **Trieste**). To **Pontebba** the journey is continued by the Kronprinz Rudolf Line to Leoben (Hotels, *see* Appendix).

St. Michael, junction for Selztal (Buffet Restaurant), **Judenburg**, ascending to **St. Lambrecht**, between the Drave and the Mur, passing picturesque valleys and towns to

Freisach (Buffet Restaurant), an ancient town on the **Metniz**, commanded by ruined castles. The train now enters the fertile plain of the Gurk, and the district of Carinthian castles at **Launsdorf** and **St. Veit**, through the valley of the Glan, and of the Tiebel, then skirting the Ossiacher See—a lake 6 miles in length—the train turns to the south, and reaches **Villach** (Hotel, *see* Appendix, junction of the lines to Marburg and Franzensfeste), then crossing rivers and valleys, several unimportant stations lead to **Tarvis**, the chief place in the Kanal district, and a popular summer resort. (Railway Restaurant.) (Junction for Laibach.)

Beyond **Tarvis** the line ascends through mountain scenery, then descends, crosses the Fella and the Vogelbach to **Pontafel**, the Austrian frontier, where the luggage of passengers *arriving from Italy* is examined. The river Pontebbana separates Pontafel from

Pontebba the first village in Italy, with the Italian Customs, where luggage is examined. The train next traverses the wild ravine, and the rapid Fella, through numerous tunnels and over viaducts to **Dogna**, at the foot of **Montasio** (9,030 feet). After **Resiutta**, **Moggio**, &c., the train reaches **Venzone**, and crossing the marshy valley of the Tagliamento, through small villages and stations, arrives at

Udine, a town of some importance, surrounded by old walls, contains numerous palaces of the Friulian nobles, and has a population of 24,000. It was the capital of the Friuli in the 13th century, and has been Venetian since 1420. It possesses a Romanesque Cathedral adorned with sculptures; a Municipal Palace containing statues, paintings, and frescoes by *Pordenone*; a Museum and Library of Roman antiquities, valuable books, paintings, and coins; and an Archiepiscopal Palace (*see* also p. 260). Leaving Udine (Custom-house

examination for travellers from Trieste), the first station of interest is **Codroipo**, to the left of which lies **Passeriano** and **Campo Formio**, where peace was concluded in October, 1797, between France and Austria, whereby the Republic of Venice was dissolved. After **Casarsa** and **Pordenone**, the birthplace of the painter *G. A. de Sacchi* (commonly called *Il Pordenone*) comes **Conegliano**, the birthplace of the celebrated painter *Cima da Conegliano* (whence **Vittorio, Belluno, Pieve di Cadore**—where Titian was born, 1477—and the **Dolomite Mountains** can be reached). Then on to **Treviso**, a town with 17,000 inhabitants, and many fine edifices (p. 259). No other station of note until **Mestre** (junction) over the Lagoon Bridge (223 arches, length $2\frac{1}{2}$ miles) to **Venice**. (*See* p. 164.)

VIENNA TO TRIESTE AND VENICE.

Viâ the Semmering Railway.

(368 miles in about 11–21 hours.)

This route to Italy scarcely comes within the scope of the present volume, but is inserted for the benefit of those who wish to visit Trieste before entering Italy.

From **Vienna** to **Bruck** the route is the same as that described on page 27.

From **Bruck** valleys and glens are passed in rapid succession, until the train arrives at

Gratz (Hotel, *see* Appendix) the capital of Styria—very picturesque in itself and in its surroundings. The country becomes more fertile between Gratz and **Marburg** (Hotel, *see* Appendix).

At **Cilli** the hills are beautifully wooded. One of the most curious portions of the journey is after leaving

Steinbrück, when the train enters a valley shut in by lofty hills of limestone, and so narrow as to give the impression that every minute the train will be running into a tunnel.

Laibach (Hotel, *see* Appendix) is the capital of Carinthia, and is the last station of importance before reaching

Adelsberg (Hotel, *see* Appendix) famous for its stalactite caverns. The “grotto” is nearly a mile from the station, and at least three to four hours should be devoted to the visit.

Admission 5 krone per person. Omnibus from the station 1 k. The grotto is illuminated daily by electric light in summer. The caverns were known at a very early period, but fresh discoveries were made in 1819, when a labourer accidentally broke through a screen of stalactite and found that the caverns travellers had hitherto lauded so much were but as the vestibule into the great Temple of Nature. In one of the chambers (the ballroom), 150 feet long and upwards of 40 feet high, balls take place every Whit Monday and 15th August.

There is no question that these caverns are well worth seeing: the stalactites are wonderful; and so are the curious freaks in the formation of the stalagmites—such as the two Hearts, the sword of Damocles, the Pulpit, &c.; but the most impressive thing is to hear the dashing of water, and to look down into the subterranean river. It is in this river that the blind lizard-fish (*Proteus Anguinus*) is found, specimens of which may generally be purchased at Adelsberg. There is a strange fascination in this grotto. The traveller feels he is standing in a “house not made with hands,” almost eternal in its duration; and there is a feeling which creeps over one in a place like this as if great secrets lay round about you on every hand, and the heart calls out for some great prophet of Science to explain these “mysteries lain hid from the foundation of the world.”

Adelsberg is twenty-three miles from Trieste; during the first part of this short distance the view is often shut out by the tunnels. Compensation is more than made, however, by the glorious view which opens before the traveller as he reaches

Nabresina. There stretches before him a panorama of the Adriatic, the city of Trieste, and the beautiful coast of Istria. It is, perhaps, one of the most startling scenes that can be found anywhere.

Near the station of **Grignano**, on the point of land which stretches into the sea, is the beautiful **Castle of Miramar**, where once dwelt the unfortunate Maximilian, Emperor of Mexico, who died in 1867.

Trieste (Hotels, *see* Appendix).—Trieste is too much like Liverpool to be of great interest to the tourist. The following places, however, are worth visiting:—The **Cathedral of S. Giusto** in the old town, occupying, it is said, the site of a Temple of Jupiter; the Tergesteum, in which are the rooms of the Austrian Lloyd Steamboat Co., Bazaar, Concert, and Ballroom, &c.; the Greek Church, easily distinguished

by two green towers; and Piazzetta di Riccardo, which received its name from having been the place where Richard Cœur de Lion was imprisoned on his return from the Holy Land. **British Consul**, J. B. Spence; **Vice-Consul**, N. Salvari; **U.S. Consul**, G. M. Hotschick; **Vice-Consul**, O. De Martini. A delightful drive along the coast should be made to visit the beautiful Castle of Miramar (open daily, admission 60 heller), and the breeding stud of the Emperor of Austria, a few miles outside Trieste, is well worth inspecting.

Trieste to Venice.—There are two routes Trieste to Venice, the first and oldest being that *viâ* Nabresina, Cormons, and Udine (about 130 miles), the journey occupying about 4–6½ hours. The new route, *viâ* Cervignano and Portogruaro, is shorter (100 miles), the journey occupying about 4–4½ hours. (*See* also pp. 258, 261.)

(2) Diligence Routes.

THUSIS TO COLICO FOR THE ITALIAN LAKES AND MILAN.

Over the Splügen Pass.

Thusis (Hotel, *see* Appendix).—Distance to Chiavenna, about 41 miles. There is a daily diligence over the Splügen, both summer and winter, which leaves Thusis about 7 a.m., and reaches Chiavenna soon after 5 p.m. During the summer months travellers can leave Thusis by diligence about 4.30 p.m., reaching Splügen at about 8.30 p.m., spending the night there and leaving the following day at 7 a.m., reaching Chiavenna shortly after noon. Railway from Chiavenna to Colico, 1 hour, 17 miles. Steamboats to Como; railway to Lecco.

Thusis is at the confluence of the Nolla with the Rhine—a pretty village, in the midst of fine scenery, a busy station in connection with the Davos and Engadine traffic. Crossing the Nolla, a very remarkable view is obtained. The valley of the Rhine is encircled by a guardian chain of lofty moun-

tains, on a lower one of which stands the ruins of a castle, said to be the most ancient in Switzerland, dating nearly two thousand years ago! Then the

Via Mala is entered. It is a remarkable fissure, three to four miles long, a few feet wide, 1,500 feet high, formed by a natural convulsion—as is obvious from the sides sharply corresponding—made available by human art for every requirement of traffic or travel. The carriage road, perfectly protected by a parapet, is hewn out of the rock, from 200 to 500 feet above the foaming Rhine, whose waters can be heard moaning below. At the Verlorenes Loch, or Lost Gulf, at **Via Mala**, it is as though the grandeur of nature had been concentrated on this wild spot. It looks as if a great convulsion had thrown up these perpendicular mountains fifteen hundred feet high, then rent them asunder, just wide enough to make a passable road, and had sent a narrow, bottomless stream through the great gorge down so deep that the eye can scarcely follow it in its sluggish course. The river is crossed three times, and at the second bridge the view either way is grand in the extreme. Leaving **Via Mala**, the valley of **Schams** is entered, the green meadows and neat cottages of which form a grateful relief after the gloomy terrors of the awful chasms from which the traveller has just emerged. Passing **Zillis** and **Andeer**, with their ruined castles and legendary associations, a kind of minor **Via Mala** is entered, known as the **Roffna Ravine**, a wild gorge three miles long, through which the bright waters of the Rhine precipitate themselves in a remarkable series of cascades and falls. Leaving the gorge behind, the spacious snow-fields of the **Einshorn** reveal themselves; while further on the noble Alpine landscape of the **Rheinwaldtal** bursts into view. The little village of

Splügen (Hotel, *see* Appendix) is 4,800 feet above the level of the sea, at the junction of the Splügen and Bernardino routes. Here travellers stop for refreshments. Off again, over the Rhine, through the long gallery or tunnel, and up, by means of numerous zigzags, to the summit of the **Splügen Pass** (6,945 ft.), the boundary between Switzerland and Italy.

Passing the Dogana, or Italian Custom-house, on again, along no end of zigzag paths, through numerous galleries, passing Pianazzo, close to a waterfall of 650 feet, till a halt is made at the tiny village of **Campo Dolcino**. About a mile from Pianazzo is Madesimo a pretty village (Hotel, *see*

Appendix). Then through the **Liro Valley**, the rocky and rugged aspect of which is in striking contrast to the rich luxuriance of the vast chestnut forests below. Rapidly the features of the landscape begin to change. The regions of firs and pines, of overhanging precipices and romantic waterfalls, of frowning rocks and yawning chasms, are left for a land of beautiful vineyards, stately olive-groves, and golden cornfields.

Chiavenna (Hotels, *see* Appendix) is now the terminus of the diligence route. The town is situate on the Maira, some distance from the railway station, the entrance of the **Val Bregaglia** the diligence and carriage route to the **Maloja Pass** and the Engadine. Tickets can be obtained and luggage registered at the Hotel Conradi.

From Chiavenna, by railway to Colico. The character of the scenery again changes, and all around there are mountains hemming in the valleys. Crossing swift rushing rivers, and leaving the realms of eternal snow behind, cornfields, vineyards, and mulberry groves are passed. The line runs to **Novate**, past the **Lake Mezzola** on to **Dubino**, where the Valtellina railway from Sondrio (Hotel, *see* Appendix) joins it. **Chiesa** (Hotel, *see* Appendix), beautifully situated in the Val Malenco, is 10 miles by road from Sondrio.

At **Colico** the steamboat is waiting to convey the tourist to any part of beautiful Lake Como.

From **Colico** to **Como**, *see* pp. 50-54.

MARTIGNY TO BRIGUE AND OVER THE SIMPLON TO THE ITALIAN LAKES.

For the route from Paris and Lausanne, *see* p. 17; from Lausanne to Martigny, *see* Cook's "Switzerland."

From Martigny (Hotels, *see* Appendix) to Brigue by rail, 49 miles in $2\frac{3}{4}$ hours.

The first part of this route exhibits numerous traces of inundations from the Drause. In **Martigny** are shown water-marks which prove that sometimes the whole valley has been flooded up to the first-floor windows, and all up the valley there are similar indications of torrent desolation. Near Martigny is

Saxon-les-Bains, noted for the cure of skin diseases. (Hotels, *see* Appendix.) Various mountain excursions. The traveller is now in a region of ancient castles. Every

eminence seems to have had, at one time or another, its own particular fortress. At

Sion (Hotels, *see* Appendix) there are two such edifices in ruins, another castle becoming observable as the town is more closely approached. Gothic Cathedral, and elegant Church of St. Théodule. Here the shale mountains are beautifully terraced, like those of the Rhine. A mulberry plantation here, a ruined castle there, and then

Sierre (Hotel, *see* Appendix). Picturesquely situated. English Church Service in summer. Pleasant excursions.

Over the Rhone, past hills formerly the resort of brigands, Alpine villages, glistening church-towers, waterfalls, castles, rocks, valleys, snow mountains, alternations of sterility and fertility, past **Leuk-Susten, Tourtemagne, Visp**, whence numerous tours may be made to the glacier region of Zermatt (rail from Visp to Zermatt, 22 miles), and we are at

Brigue (Brieg—Hotels, *see* Appendix), where the route over the Simplon commences. Here we bid farewell to the romantic valley of the Rhone, and enter upon the land which Mr. Laing quaintly epitomises as one of “avalanches, snows, glaciers, winding roads, with cataracts and precipices below, and clouds and blue sky above, and all the other romantic furniture of Alpine scenery.”

The diligence leaves Brigue daily at 6.30 a.m. for Iselle by the Simplon route, occupying nine to ten hours. The road pursued was constructed by Napoleon, after the famous battle of Marengo. At the third refuge is the village of Berisal, with a small inn (*good café au lait*). The scenery becomes wilder and grander at every turn. Bridge after bridge is crossed, gallery after gallery gone through, houses of refuge passed by, and then comes the stupendous panorama of the Alps, the real grandeur of which is beyond the power of words to paint, and which forms a sight well worth the whole cost of the journey from England. “In the distance is an eagle soaring majestically through the air; below us is heard the distant Alpine horn, or the shepherd’s melodious pipe, its notes commingling with the tinkling of the numerous sheep-bells. Higher and higher we rise, from the very roots of the mountains, the picture varying in beauty at every turn, until the **summit** of the **Pass** 6,600 feet above the level of the sea, is reached.” Very near the summit is the Hotel Bellevue (*see* Appendix), and about half a mile further on is the **Hospice**, capable of giving refuge to 300 persons,

managed by pious Augustine monks. From this point the road gradually descends to the little village of **Simplon**, (Hotel, *see* Appendix) which is situated about 1,400 feet below the summit, where passengers lunch. Through a black and craggy rending asunder of the granite Alps, the descent into Italy is commenced; a foaming torrent cutting somersaults below at every step. Marvellous are the winding tunnels, and beyond the *Algaby Gallery* begins the famous **Gorge of Gondo**, one of the wildest and grandest in the Alps. These gigantic tunnels are hewn out of a solid mass of rock, which seemed to impede the further progress of the road, and which took eighteen months to excavate—100 men, in gangs of eight working in turns day and night. On emerging from the tunnels, a scene of stupendous majesty meets the eye. Hissing and roaring, the boiling waters of the Fressinone dash over the rocks above into the tremendous gorge below. On either side rise rocks more than 2,000 feet in height, the whole forming a picture of almost terrific sublimity. More cascades, more fearful ravines, more lofty crags, and then the diligence arrives at **Gondo**, the last Swiss village (Swiss Custom House), where gold mines are worked by a French Company.

Iselle (Hotel, *see* Appendix), the frontier town of Switzerland and Italy, is shortly reached. Here is the Italian Custom House and here the diligence journey ceases.

Four miles beyond Iselle is Varzo, and the scenery is now thoroughly Italian. Passing Preglia the route is through the Val d'Ossola.

Domodossola (Hotels, *see* Appendix). Here are the Italian and Swiss Customs examinations. The journey, delightfully Italian, is continued by rail to Gravelona for visitors to the centre of Lake Maggiore (*see* pp. 41–48), and on to Arona, for trains in all directions.

About 5 miles to the west of Domodossola is **Bognanco** (Hotel, *see* Appendix), with mineral springs and a hydropathic establishment. About 10 miles to the east is **Santa Maria Maggiore** (Hotel, *see* Appendix).

The diligence route over the Simplon Pass, like those over the Mont Cenis and the St. Gothard, will soon become obsolete, and already nearly everyone now makes the journey *through* the Simplon by rail instead of *over* it by road.

A mile beyond Brigue the northern entrance of the Simplon Tunnel begins. The total length of this, the longest tunnel in the world, is about $12\frac{1}{4}$ miles, exceeding that of the

St. Gothard (*see* p. 39) and Mont Cenis (*see* p. 13) tunnels by about 3 and $4\frac{1}{4}$ miles respectively. Boring was commenced at each end on the 13th August, 1898, and communication established between the two galleries on the 24th February, 1905, the work thus occupying about $6\frac{1}{2}$ years. The official opening ceremony took place on 1st June, 1906.

The southern entrance of the tunnel, on the Italian side, is about half-a-mile from the village of Iselle, where passengers by the diligence also continue their journey by rail.

MARTIGNY TO AOSTA, IVREA, AND TURIN.

Over the St. Bernard Pass.

This route, though inferior in beauty to many others, is nevertheless interesting, and is adapted for pedestrians, a part of the route being available by bridle path.

The journey can be accomplished by diligence or carriage (sleeping at the St. Bernard Hospice) in two days: viz., from Martigny to Orsières, $3\frac{1}{2}$ hours ($13\frac{1}{2}$ miles); Orsières to the Hospice of the Great St. Bernard, $7\frac{1}{2}$ hours ($16\frac{1}{2}$ miles). From the Hospice to St. Rhémy, $1\frac{1}{2}$ hours ($4\frac{1}{2}$ miles); St. Rhémy to Aosta, $2\frac{1}{2}$ hours (13 miles); Aosta to Ivrea and Turin, $3\frac{1}{4}$ - $5\frac{1}{2}$ hours (80 miles). For those who do not wish to cross the Pass, but only intend visiting the Hospice St. Bernard, the best return route is by the **Col de Fenêtre** and through the Val Ferret.

After leaving Martigny the carriage road crosses the Dranse; just beyond here the road to Chamonix diverges to the right. The road now runs along the Dranse Valley, past Le Brocard and Le Bourgeau to Les Vaillettes, at a height of 1,978 feet. About a mile further on the Dranse flows through a narrow gorge, after issuing from a tunnel 70 yards long. At **Sembrancher** meet two streams, one from the Val de Bagne, the other from the St. Bernard. On the S.W. is seen **Mont Catogne**, 8,530 feet in height. After leaving **Orsières** the road again crosses the Dranse, and rises through the upper valley, affording a fine view of Mont Velan, and passing Rive Haute, there is a long curve, which walkers may cut off. Liddes, a fair-sized village where mules to the Hospice may be hired, is next reached. The mountains seen to the left are the Merignier and the Maisons Blanches. The road next

passes **Bourg St. Pierre**, and just beyond crosses the Deep Gorge of the **Dranse de Valsorey**. This point of the passage of the Alps, made by the first Napoleon with 30,000 men in May, 1800, was found to be the most difficult. At **Cantine de Proz** is the highest pasture land in the valley, where the carriage road ends. (The ascent of the **Mont Velan** may be made from here.) The bridle path now crosses the pasture of the **Plan de Proz**, and leads direct to the **Hospice**, which is situated at a height of 8,120 feet, but the carriage road ascends by long windings and passes through an avalanche gallery before reaching the Hospice. (For particulars, see Cook's "Switzerland.")

The bridle path descends between a small lake and the **Plan de Jupiter**, where a statue erected to the **Pennine Jupiter** formerly stood. By the side of this lake the Swiss frontier is marked and Italian territory commences. The new carriage road winds down the left side of the valley, and gradually brings the traveller to **St. Rhémy**, the first Italian village.

The country now resumes a fertile aspect. Cultivated land begins at **St. Oyen**, and increases in quantity as the road descends past **Gignod** and **Signayes**, where the extensive vineyards of Aosta begin. The mountain seen on the right is the **Rutor**; in front are the **Becca di Nona**, and **Mount Emilius**, and on the left **Monte Rosa**.

Aosta (Hotels, see Appendix) is a beautifully situated village with a population of 6,100. Here are to be seen interesting Roman remains of the time of Augustus. The ascent of the **Becca di Nona** may be made on mules in six hours (10,300 feet). From its summit is a splendid view of the whole chain of **Mont Blanc** and of the **Monte Rosa** (see also p. 84).

From **Aosta** railway to **Turin**, *via* **Ivrea**, passing by **Châtillon**, **St. Vincent**, **Montjovet**, and **Verrés**. Beyond this is the picturesque **Fort Bard**, which in 1800, when defended by 400 Austrians, kept the entire French Army at bay for a week. The road soon crosses the **Lys**, a torrent coming down from **Monte Rosa** to **Pont St. Martin**. After passing the villages of **Carema** and **Settimo Vittone**, it is a pleasant and picturesque country to

Ivrea, an old walled town of 6,000 inhabitants, the southern entrance to the **Val d'Aosta**. Ancient Cathedral. Small Museum. Steam-tramway to **Santhia**. (Hotel, see

Appendix.) The train continues to Turin; distance 39 miles, and time of journey about two hours, *viâ* Chivasso (*see* pp. 82, 100).

Numerous mountain excursions can be made from all the stopping-places between Martigny and Aosta; or in a charming tour of seven days the Great and Little St. Bernard and the adjacent valleys all round Mont Blanc may be visited, the tour starting from or ending at Martigny or Chamonix, and embracing the following districts: The Swiss Valley of the Dranse de Ferret, the Monastery of the Great St. Bernard, St. Rhémy, Aosta, Courmayeur, the Italian Valley of the Doire, the Monastery of the Little St. Bernard, Bourg St. Maurice, Moutiers, the Valley of the Isère, Albertville, the Valley of the Arly, St. Gervais, and Chamonix.

LUCERNE TO THE ITALIAN LAKES, *viâ* THE ST. GOTHARD RAILWAY.

Instead of going all the way from Lucerne to Como or Milan by railway (6-8 $\frac{1}{4}$ hours) some travellers, with time at command, prefer to take the steamer at Lucerne, journey on the Lake to Flüelen and there join the train, a very enjoyable plan in fine weather; but, by taking the railway throughout, passengers have the benefit of the through registration of luggage.

From Lucerne to **Rothkreuz** is about eleven miles. This is the junction of the Aarau and Brugg line. We then come to **Immensee**, the first station on the St. Gothard Railway. The line now traverses the base of the Rigi. The second station is **Goldau**, the scene of a terrible landslide in 1806. **Steinen** and **Schwyz-Seewen** are passed, and then **Brunnen**, an ancient village, and one of the most popular resorts on the Lake of Lucerne. From here to **Flüelen** the railway runs by the side of the Lake, and affords magnificent views. Previous to the opening of the railway, Flüelen had a considerable traffic, especially during the summer months, when it was thronged with tourists on their way to or from the Pass. It is a small village devoid of any features that call for special remark.

Leaving Flüelen, **Aldorf** is soon reached, being the scene

of Tell's famous (reputed) exploit of shooting the apple from his son's head. At the next station, **Erstfeld**, the mountain railway may be said to begin. The country now assumes a wilder character, the valleys become narrower, and the precipices on either side steeper and more rugged. The scenery which surrounds us at **Amsteg** is among the grandest on the entire railway. After leaving **Gurtellen** not far from the Pfaffensprung Bridge, the railway enters the mountain side; it makes a bend in the turn-tunnel, and comes to the surface again at a level of 114 feet higher. At the foot of the hill on which we are standing the line crosses the **Maienreuss** (for the first time) and plunges into the hill, issues from it, and keeps for a short time by the side of the **Reuss**, then crosses the river and disappears in the mountain near the hamlet of **Wattingen**. Then follows the **Wattingen** tunnel, on leaving which the railway re-crosses the **Reuss**. Turning to the north, it passes behind the village of **Wasen**, and crosses the **Maienreuss** a second time. Still keeping its northward direction, the line enters the **Leggistein** turn-tunnel, curves to the south, leaves the tunnel at the **Maienreuss** gorge, and crosses the torrent *for the third time*, at an elevation of 330 feet above the first bridge. The traveller is completely bewildered by the turning and twisting of the train, the more so as these turns are made in the darkness of the tunnels. After passing more tunnels, and crossing a bridge over a boisterous mountain torrent, we reach **Göschenen Station**. (Hotels, *see* Appendix.) Leaving **Göschenen**, we enter the **St. Gothard Tunnel**, nine miles and a quarter long, the second longest railway tunnel in the world, being about 3,000 yards longer than the **Mont Cenis Tunnel**, and $3\frac{1}{4}$ miles shorter than the **Simplon Tunnel** (*see* p. 35.)

The **St. Gothard Railway** is one of the most remarkable achievements of modern engineering. The great tunnel was commenced in 1872, and the piercing was completed in February, 1880; but although the headings of the principal Alpine bore met on that date, it took more than two years to complete the minor works, so as to enable ordinary traffic to proceed without interruption from the Swiss to the Italian side of the mountains.

The company was formed at **Lucerne** in December, 1871, and the work of constructing the great tunnel between **Göschenen** and **Airolo** was entrusted to the talented contractor, **M. Louis Favre**, of **Geneva**, but unfortunately he did not live

to see the completion of his great work, having died suddenly in the tunnel in July, 1879.

The total cost of the line was £9,520,000, half of which sum was contributed by the governments of Italy, Germany, and Switzerland. Altogether the Italian government contributed about £2,250,000 to the undertaking, and Germany and Switzerland £1,250,000 each. The line was opened in May, 1882, and the St. Gothard Railway now stands as one of the grandest monuments of human skill in overcoming seemingly insuperable natural difficulties.

Express trains take 18 minutes to pass through the tunnel, ordinary trains 25 minutes. The central point is 3,786 feet above the sea level. A current of fresh air constantly passes through the tunnel; the atmosphere is thus not in the least oppressive. (See Cook's "Switzerland.")

Between two and three miles by road from Göschenen is the famous **Devil's Bridge**. Here a tremendous battle was fought in 1799, between the French and Austrians, numbers of whom perished in the abyss beneath. The bridge is a modern structure; the old bridge (the ruins of which, covered with creeping plants, were blown down by a storm in 1888) was blown up by the Austrians while being forced by the French, during the conflict.

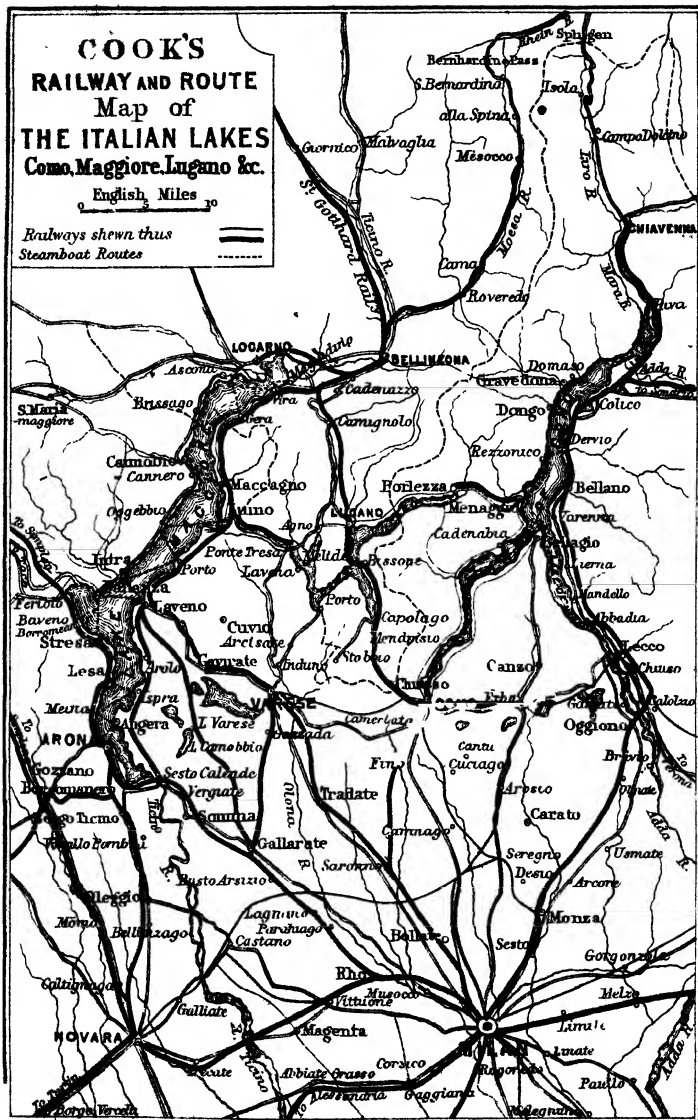
Away through the granite tunnel of **Uerner Loch** across the peaceful **Valley of Uri**, where winter reigns during eight months out of twelve, we come to **Andermatt** (Hotels, see Appendix), one mile from the Devil's Bridge. It is considered to be the chief village of the valley. The **Church** has a very remarkable skull-adorned charnel house. From the **Mariahilf Chapel** there is a fine view.

On emerging from the darkness of the great tunnel, we find ourselves in the **Valley of Airolo**, where is an ancient tower more than a thousand years old. Immediately above the ravine the train crosses the Ticino over a fine bridge. At **Fiesso** the valley narrows again. The river, the road, and partly, too, the railway, wind through the magnificent defile of **Dazio Grande**, one of the finest and most romantic gorges in Switzerland. At **Faido** the traveller must not omit to keep a look-out for the beautiful cascade descending to the Ticino from the gorge of Piumogna, on the right side of the valley. In swift succession we pass **Giornico**, where 15,000 Austrians were ingloriously routed by 600 Swiss, in 1478; then **Bodio**, and, crossing the river by a long bridge, we arrive at **Biasca** station, behind which is a pretty cascade. We then pass **Osogna**, **Claro**, and **Castione**, after which

COOK'S RAILWAY AND ROUTE Map of THE ITALIAN LAKES Como, Maggiore, Lugano &c.

English Miles 30

Railways shewn thus ———
Steamboat Routes - - - - -



Entered at Station Hall

W & A T Johnston, Limited, Edinburgh.

we sight the frowning walls and lofty turrets of **Bellinzona** (Hotel, *see* Appendix). The magnificent character of the landscape at this point is almost beyond description.

From Bellinzona there is a short railway of 14 miles to Locarno, on Lake Maggiore, p. 42, whence excursions can be made in every direction by steamer, rail, or diligence.

Resuming the journey by the main line, and passing mountains, valleys, and villages, we arrive at **Lugano**, and **Lugano Paradiso** (Hotels, *see* Appendix). The Lake of Lugano (p. 54) is beautiful and varied, with quite an Italian climate, and in some respects the scenery excels that of its great rivals. At the entrance to a rocky gorge is the important village of **Mendrisio**, in full view of **Monte Generoso**, "the Rigi of Italian Switzerland."

At **Chiasso** is the custom-house, and here the traveller takes leave of Switzerland, and in a short time finds himself at **Como**. (*See* p. 133.)

The Italian Lakes.

Circular tickets for the entire tour of the Italian Lakes at a reduced price may be obtained at any of the offices of **THOS. COOK AND SON**. The route is by rail from Milan to Lecco, and thence by steamboat and steam cars to Bellagio, Menaggio, Porlezza, Lugano, Porto Ceresio, Varese, Laveno, Locarno, Pallanza, or Intra, Stresa, Isola Bella, to Arona, and thence by rail to Milan. Full particulars of the departures and arrivals of the trains, steamboats, &c., will be found in the *Orario Ufficiale*, or Bradshaw of the Italian railways.

LAGO MAGGIORE.

From Locarno to Luino, Arona, &c.

Lago Maggiore (the Greater Lake) is the largest of all the lakes that lie enbosomed in the beautiful scenery at the foot of the Alps, on the Italian side. It was the *Lacus Verbanus* of the Romans—is about forty miles long, and varies considerably in width. Its greatest depth is 1,200 ft. The north part of the lake is Swiss; the west bank and part of the east bank is Italian. Near Arona it has more the appearance of a broad river,* at Baveno, between which

town and Laveno is its greatest width, it is about five miles wide. The scenery is unequal, the northern part being much finer than the southern. The glory of the lake culminates in the neighbourhood of Baveno and Stresa, and these are the favourite halting-places of visitors, as they command views of the strangely beautiful Borromean Isles, and the deep, bold bay in which they are situated. Three rivers flow into the lake: the Ticino, from St. Gothard and Bernardino; the Toccia, from Domodossola; and the Tresa, from Lago Lugano.

In the summer-time, there are many **Steamboats** daily. Restaurant on board. The journey from Locarno to Arona takes about six hours, and the fare is about six francs or 3 f. 45 c. Ample information may be obtained as to times of starting, fares, and other kindred subjects, from the announcements to be seen at all Hotels in the neighbourhood. Those who can only afford a short time for the lake should go at once to Baveno or Stresa, delightful halting-places, and visit the Borromean Isles. In taking a boat from either place, however, let the tourist see to it that he does not pay too much.

If time permits, a voyage up and down the lake should be made. At different times of the day, and under different lights, it is surprising what varied effects are seen.

A **Tour of the Lakes** may be made thus:—Visit Lago Maggiore, and terminate the journey at Luino (see p. 43) or Laveno. Take carriage to Lugano (p. 54), or steam tram to Ponte Tresa, and steamer to Lugano. Make the tour of the lake, and terminate the journey at Porlezza (p. 54). From Porlezza take carriage or steam tram to Menaggio, on the Lake of Como (p. 50); and if Lago d'Iseo (p. 58) and Lago di Garda (p. 59) are to be visited, terminate the Como journey at Lecco, and take the train via Bergamo (p. 141).

[W. and E. stand for right and left going down the lake.]

Locarno (W.)—Is one of the three capitals of Tessin, Tessia, or Ticino—a bustling little place; and on market days (every alternate Thursday) it is gay with the curious costumes of the neighbouring villagers. (Hotels, see Appendix.) The chief curiosity here is a pilgrimage church of the *Madonna del Sasso* (cable railway thereto), with the fourteen stations of the cross. The festival of the Nativity of the Virgin is held on September 8th. Above it, at the chapel of the Trinità del Monte, at the top of the hill, a glorious view is to be obtained. Opposite Locarno, at the mouth of the Ticino, lies

Magadino, two villages at the foot of the **Monte Tamaro** (6,450 ft.).

There is a project on foot for building a railway from Locarno to Pallanza-Fondo Toce, in order to cut the St. Gothard and the Simplon, and affording the most direct route from Lucerne to Geneva. The proposed line would pass through Brissago (see below).

Electric railway (monophase system) between Locarno and Bignasco (*see* p. 137), opened 1906 (18½ miles).

Ascona (W.).—A ruined castle above.

Brissago (W.) (Hotel, *see* Appendix) abounds with orange and lemon orchards, figs, olives, and pomegranates, and strong cigars. Notice the rows of cypresses leading to the church. The high hill is **Mont Limidario** (6,550 feet). Brissago is the last Swiss station. The Italian custom-house examination is made on board the steamer.

Cannobio (W.) (Hotel, *see* Appendix).—A pretty place, at the entrance of the **Val Cannobina** (pleasant walks.) The church is said to have been designed by *Bramante*, and the frescoes therein are by *Gaudenzio Ferrari*.

Between the forest of **Sant' Agata** (close to Cannobio) and the valley of **Cannobina** is an interesting aerial railway for industrial purposes (length about 4½ miles).

Maccagno (E.).—(Two stations). Unimportant. The narrowest part of the northern end of the lake is here.

Lake Elio is about 2 hours distant, at a height of 3,018 ft.

Luino (E.).—Important because those who are making a tour of the Italian Lakes will take the steam train from this town (or private carriage for about fifteen francs), and enjoy one of the loveliest rides that heart can wish for to **Ponte Tresa**. Motor omnibus from **Ponte Tresa** to **Lugano** (p. 54). Every step of the way is charming. **Luino** is interesting from the fact of its being the birthplace of **Bernardino Luini**, with whose paintings we shall become familiar in the Italian galleries. It is a good centre for a prolonged stay. (Hotel, *see* Appendix.) Electric railway to **Varese**, fare 2 f. 30 c. 1st class (*see* p. 56).

Cannero (W.) (Hotel, *see* Appendix), situated on the slope of **Monte Carza**, is a very fruitful place, and from the boat looks enchanting, especially when the sun is shining.

The two islands opposite the town, with the two ruined castles, were once inhabited by the **Brothers Mazzarda**, five brigands, who were the terror of well-doers and the praise of

those who did evil in the fifteenth century. Horrible stories are told of what they did and the terror they inspired.

Oggebbio (W.)—Unimportant. •

Porto Valtravaglia (E.)—Ditto.

Laveno (E.) is a charming spot (Hotel, *see* Appendix), deriving its chief attraction from the beautiful mountain of *Sasso di Ferro* (3,485 ft.). From its summit can be seen Milan on the one hand and Monte Rosa on the other. Many excursions are available from Laveno, and a charming view of the several lakes can be enjoyed from the summit of Monte Nudo (4,050 ft.). From Laveno to Intra, and from Pallanza to the Isles, attention must be paid to the glorious glimpses of mountain scenery, including Monte Rosa, the Strahlhorn, and the Simplon. Laveno is served by two railways and by steamers. The Borromean Islands are within easy distance by row-boats—bargain necessary.

From Laveno to Varese. (*See* p. 56.)

Intra (W.)—A business-like, prosperous town. (Hotel, *see* Appendix.) Cotton factories, hat manufactories, and silk-winding from the cocoon are carried on to a great extent here. And now, all about, wonders and beauties multiply, and every view is marvellously interesting.

Motor Omnibus to Locarno (*see* p. 42) and to the Simplon railway station of Pallanza-Fondo Tocc (about 5 miles) 3 times a day.

Pallanza (W.)—(Hotels *see* Appendix.) A busy town, delightfully situated opposite the Borromean Islands. A favourite winter resort. English Church service in the Grand Hotel. Diligence to the railway at Gravellona (about 6 miles) in one hour, six times a day—fare, 1 fr.

Boat to Isola Bella and back with one rower, 4 fr., with two, 6 fr.; to the Isola Madre and back with one rower, 2½ fr., with two, 4 fr. To both islands and back, 5 fr. or 7 fr.

Pallanza is well supplied with churches and colleges. The most interesting church is that of the *Madonna di Campagna*, containing frescoes by *Procaccini* and *Gaudio Ferrari*, situated at the foot of **Monte Rosso** (2,270 ft.), accessible by a winding carriage road. One mile from Pallanza is **Suna** (Hotel, *see* Appendix). The **Monte Zeda** (7,070 ft.) can be ascended in 8 to 9 hours, the night being spent at a small hotel on the *Pian Carallone*.

From Pallanza a most pleasant journey may be made (by

omnibus daily) to the **Lago d'Orta**, a picturesque lake nine miles long, and a fine centre for excursions. (*See* p. 57.)

Baveno (W.)—(*Hotel, see Appendix.*) This pretty little village, with its charming view of the Borromean Islands, is a favourite stopping-place, and is within easy reach (5 miles) of the railway station at Gravellona, to which diligences run three times a day in 40 minutes—fare, 1 fr.—1 $\frac{3}{4}$ fr. **Levo** (*Hotel, see Appendix*), a small village (1,900 ft.), is within a short distance of Baveno. Close by, towards Stresa, is the **Villa Clara**, where Queen Victoria, in the spring of 1879, and the Crown Prince Frederick of Germany, in 1887, spent several weeks. English Church service in the Villa Clara. **Monte Mottarone** is easily ascended from Baveno in about four hours. (*See also* pp. 47 and 58.)

The Borromean Islands

are four in number: three of them belonging to the noble Lombard family of Borromeo—viz., Isola S. Giovanni, Isola Bella (*Hotel, see Appendix*), and Isola Madre. The remaining island of the group is Isola Superiore, or Dei Pescatori (the Fisherman's Island).

“The principal attraction to most travellers is the **Isola Bella** (or Beautiful Island), where all the steamers call. This particular island, which is thoroughly artificial, is rather curious than picturesque or beautiful; but it tells well at a distance, with its lofty palace, its terraces, and formal groves and gardens, and contrasts in a striking manner with the simplicity or wild nature of the other islands, while it calls for that tribute always due to the art and industry of man when they have overcome great natural difficulties.

“We learn from an old Lombard writer that originally the Isola Bella was nothing but a bare rock, cut through and through, in some directions, by the constant lashing and biting of the waves, which are occasionally sufficiently stormy. About the year 1670 the wealthy Count Vitaliano Borromeo conceived the idea of converting this rock into what he considered a terrestrial paradise. He began by quarrying a portion of the rock to get materials to build with, after which he erected pilasters, arches, walls, and buttresses; and that part of the work being done, he, at an immense expense, caused earth to be brought in boats from the mainland, and had it laid down over all, to form a sufficiently deep, compact,

and productive soil. Tree-planting, gardening, and house-building followed, and in process of time the island became what we now see it. To those who had seen it before, and who came upon it suddenly after its metamorphosis, it may indeed have appeared an enchanted island; and even now there is something magical about it. The upper terrace commands varied and enchanting views. To the south, on the water's edge, is the little white town of Stresa, with its exquisite villas; above Stresa are vineyards and cottages; and again, above these, green hill-sides and pasture-land dotted with fawn or cream-coloured cattle. To the north-west are the forked summits of the Simplon, on which the snow never melts; to the north and north-east the Monte Rosa and other magnificent Alps. To the east the lake spreads far away to where it washes the feet of the gentle hills about Lavena and Cerro; and to the west is the bay, with the town of Baveno."

The **Château** contains some good pictures, and other objects of interest, accessible to visitors; amongst them the room in which Napoleon slept the night before the battle of Marengo. The island is open to the public daily, except Monday, from 9 to 4, from March to November. The fee to **the gardens** is 1 fr., and to the château 1 fr. for a party of two or three.

Isola Madre is a charming place, with seven terraces beautifully laid out and tended. It is not so popular as Isola Bella, and certainly not so curious; but the walks here are delicious, abounding with rich and rare tropical plants. (Open daily, 9 to 4; fee, 1 fr.)

There is no steamer pier at Isola Madre. Boat from Isola Bella to Isola Madre and return, 3 to 4 fr.

Isola dei Pescatori is just a fishermen's village, and nothing more; but it has charms of its own, and it is so marvellously compact that there scarcely seems room to turn.

Isola S. Giovanni is not so interesting as any of the others.

The steamers stop at Isola Bella, and passengers are conveyed without extra charges for landing or embarking. As there are five or six a day, those who wish can break their journey here. The steamer proceeds from Isola Bella to

Stresa (Hotels, *see* Appendix).—Stresa is a pleasant place, surrounded with fine scenery, a charming situation for a cool summer residence. Cook's Office in the grounds of the

Hôtel des Iles Borromées (open March–October); postal address, 28, Viale Umberto I. It is a favourite district for noble or wealthy Italian families, who have many beautiful villas above the lake, among which the *Villa Pallavicino* and the *Villa Vignolo* and their gardens may be visited. The *Villa Ducale*, the property of the Duchess of Genoa, and of the Duke of Genoa, her son, is not open to visitors. Stresa is well provided with hotels, many placed in delightful gardens, some closed in Winter.

English Church Service (April–September) in the Hôtel des Iles Borromées.

English Physician, in Summer, Dr. Danvers. Boats to the Islands and back, 5 to 7 fr.

From Stresa (or Baveno) the **Monte Mottarone** may be ascended; it is 4,800 feet above the lake, and the view equals, if it does not rival, that from the Rigi; the plains of Lombardy and Piedmont, with the Cathedral of Milan in clear view; six of the Italian lakes, with their picturesque islands and surroundings; the rivers Sesia and Ticino meandering in streams of silver; and, on the other hand, the great mountains from Monte Rosa to Ortler in the Tyrol. Guide, 5 fr., with mule, 8 to 10 fr.

A company has recently been formed to construct an electric railway from Stresa to Monte Mottarone. The line will be about $5\frac{1}{2}$ miles in length with five intermediate stations.

Diligence twice daily from Stresa to Gravello in 1¼ hours, fare 1 fr. 80 c.–2 fr. 75 c. Rail from Gravello to Domodossola, whence diligence over the Simplon to Iselle, &c. (p. 35) or railway from Gravello via the Simplon Tunnel.

Belgirate (W.) (Hotel, *see* Appendix), where a glimpse is obtained of Monte Rosa; then Lesa (W.), Meina (W.), Angera (E.) whence the Château of the Visconti and a curious grotto in the mountain may be visited; and the tour of the lake comes to an end at

Arona (Hotel, *see* Appendix).—The particular attractions in this town are the church of **S. Maria**, containing the chapel of the Borromeo family, in which is a fine painting by *Gaudenzio Vinci*, an old and rare master; it is a Holy Family, with smaller pictures of saints, and a portrait of the Countess Borromeo, who presented it to the church. A short distance

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from the town, half an hour's walk to the north of the railway station, is the **colossal statue** of San Carlo Borromeo. Carlo Borromeo was born at Arona, Oct. 2, 1538; he died and was buried at Milan in Nov., 1584 (see p. 108); and in 1610 he was canonized. This statue, erected in 1697, is sixty-six feet high, and stands on a pedestal forty feet high; the head and hands and feet are bronze, while the robe is of wrought copper. The good saint stands with his hands outstretched in blessing; and sacred as the name is in these parts, one would have thought he might have been left to stand and bless his native town in peace. Ladders are, however, kept in the neighbourhood; and, on payments of a fee of 50 c., the adventurous tourist may clamber up to the skirts of his garment, and squeezing through a hole, enter the statue. Then by means of iron bars he can ascend, if he is a good climber, into the head of the illustrious saint, which is constructed to carry three people; and those who have made the journey affirm that the cavity which, on the outside, represents the protuberant nose, forms a seat as comfortable as an armchair. It is only right to inform the tourist who may aspire to reach this saintly head that it is a fatiguing and most unpleasant undertaking.

Steamboats for the tour of the lake. Railway station at the quay.

Railway to Novara, Genoa, and Turin. (See p. 136.)

Railway to Milan. (See p. 135.)

LAKE OF COMO.

Colico to Como.

The Lake of Como, the *Lacus Larius* of the Romans, is to Italy what Lucerne is to Switzerland – its grandest and most beautiful lake. It is about thirty miles long, and varies from one to three miles in breadth. Great diversity of scenery characterises it. Sometimes it is like the Rhine, with hills and vineyards, and windings which, in the passage by the boat, seem to close round, and form a series of lakes; sometimes it is like the grandeur of Lucerne—and yet it is essentially unlike both. It is thoroughly Italian; and seeing any other lakes will not compensate for not seeing the **Lago di Como**. A perfect efflorescence of loveliness is this fairy lake. In whatever direction you cast your eyes whilst traversing its

ITALIAN LAKES—COLICO TO COMO.

waters, the scenic effects are unrivalled. Embosomed by lofty mountains, towering proudly above the silvery sea, the verdant slopes and vine-clad hills; with villas on the margin, and on jutting peninsulas picturesque and charmingly situated villages; the eye never wearies in its search for the beautiful. Castles with turreted towers ever and anon keep peeping out, as the boat proceeds, from the sylvan woods which hide them—a sort of stolen glance. The glowing Italian sky, the azure of which is almost unknown to those who are accustomed to the unkind climate of England; the water, of an indescribable blue; the delicious purity of the atmosphere, and the silver streams of sunlight cast upon the lake, heighten the beauty of the scene. That part of the lake where one arm branches off to Como and the other to Lecco, perhaps, commands the most magnificent prospect. On either side is an arm of blue water, enclosed by mountains, with profusely luxuriant slopes; and the bold promontory which stretches out between them forms on one side a gracefully curved bay. Here is the charmingly situated little town of Bellagio, the gardens of which, with their trellised walks, extend down to the shore. A more delightful situation it is difficult to imagine.

The **Tour of the Lake** may be made from either Colico or Como. The ways are equally pleasant. In going towards Colico the high mountains form a glorious background to the latter part of the journey. In going towards Como the beauty of Bellagio is seen to greater perfection, and the approach to Como is a fitting termination of the tour. But all who have the time are recommended to go both ways, and to do it again and again.

Colico was formerly a “station” for diligences. The few indifferent houses making up the village call for no remark. The surroundings are fine, but better seen from the water. It is now a railway station for Chiavenna (for the Splügen), and for Sondrio to Bormio (Hotels, *see* Appendix), &c.

Steamboats from Colico to Como, four times daily (about 4 hrs.)

Steamboats from Como to Lecco, three times a day.

Steamboats, Como to Bellagio, six times daily.

Electric railway from Colico to Lecco (24 miles), and Chiavenna (17 miles).

Tickets for the whole journey may be procured on board. Those who get in at intermediate stations should take their ticket at the pier, or they may be charged for a longer distance,

NORTHERN ITALY.

It is usual, however, for the porters belonging to the hotels to hand the traveller a ticket with the name of the pier, which is accepted by the collector as a guarantee that the passenger embarked there. Restaurants on board.

As the steamer leaves Colico, take in the view behind. The mountains, rugged and barren, or fertile and smiling, and some crowned with snow, are exceedingly well grouped. Four miles hence is

Domaso (W., *i.e.*, right hand going towards Como).—The first place at which the steamer calls. Surrounded with vineyards and mulberry trees. Fine villas.

Gravedona (W.).—A large, prosperous, and pretty town, next in size to Como and Lecco. Two churches standing side by side. Villa (four towers) built by Cardinal Gallio.

Dongo (W.).—Large ironworks, and a monastery. Above the town is Garzeno. Path from here over Monte Jorio to Bellinzona. Near at hand to Dongo is **Rocca di Musso**, a ruined castle, on a most inaccessible site.

Cremia (W.).—Fine church, San Michele, with a picture of Michael and the Dragon, by *Paolo Veronese*. The church of San Vito contains a painting by Borgognone.

Rezzonico (W.).—Ruins of castle, 13th century. Fine view from here.

Dervio (E.).—At the mouth of the Varrone. **Monte Legnone**, 8,550 feet, rises abruptly here. The highest mountain in Lombardy; can be ascended in 7 to 8 hours. Guide desirable.

Bellano (E.).—At the foot of Monte Grigna; at the mouth of the river Pioverna. Hydropathic establishment. Half a mile from a station on the Lecco and Colico line. Waterfalls at the gorge of **Orrido di Bellano**. (Fee 50 c.)

Between Bellano and Varenna is **Regoledo** (Hotel, *see* Appendix).

Varenna (E.) (Hotel, *see* Appendix).—A lovely place. Tunnels through the cliffs for the Stelvio military road. Fine cascades, "Fiume Latte" (or milk brook), from its colour. Large quantities of marble quarried and dressed in the neighbourhood. Ascent of Monte Grigna (7,900 ft.).

Menaggio (W.). Cook's Correspondent, Banca di Lecco. (Hotels, *see* Appendix).—This is one of the popular halting-places on the lake. Several interesting things are to be seen here, independently of the exquisite scenery. The **Villa Vigoni** about half an hour above the town, near the church

of Lovenno, contains some modern works of art of great beauty; relief, by *Thorwaldsen*; monument to the son of the late proprietor, *Herr Mylius*, by *Marchesi*; and a family group, by *Argenti*. At Menaggio is a large silk manufactory.

From **Menaggio** to **Lugano** is an easy and pleasant journey. Steam trams run daily to Porlezza (8 miles) from whence the steamer may be taken to Lugano (p. 54). See local time-tables.

Bellagio (E.) (Hotels, *see* Appendix).—Bellagio stands at the extremity of the point that separates the Como and Lecco branches of the lake. It will be seen by the map that it stands, as it were, upon three lakes: the arm of Como and the arm of Lecco running on either side, and the broad expanse of the lake in its most beautiful part in front. Nothing can be more charming than the situation of Bellagio, and nothing is more charming in Bellagio than the magnificent **park** and gardens of the Villa Serbelloni. (Free to all who stay at the Hotel Bellagio; otherwise 1 fr.) One great attraction is the **Villa Melzi**, $\frac{1}{2}$ mile to the south of Bellagio, the property of the Duchess of Melzi. It contains many works of art; several statues by *Canova*, notably a bust of Michael Angelo; a wonderful chimney-piece by *Thorwaldsen*, statuettes by *Marchesi*; ceiling paintings by *Bossi*. Splendid gardens surround the villa of tropical richness. Admission, Sunday and Thursday, 1 fr. Another desirable excursion is to

The **Villa Giulia**, formerly the property of the King of the Belgians, now the property of Count Blome. The park is very fine—over 100 acres in extent—and the gardens, with a wonderful show of roses, can be visited on Sundays and holidays. Fee 50 c. The ascent of the **Monte S. Primo** (5,560 feet) can be made from Bellagio in five hours with guide—a delightful excursion, with magnificent views.

English Church in the grounds of the Hotel Grande Bretagne (April to October).

Rowing Boats. One or more rowers. Tariffs exhibited in all the Hotels.

Shops. Druggist, books and photographs, silk and lace. The silkworm breeding establishments worth visiting at the proper season.

The best hotels are closed from the end of November to the beginning of March.

From **Bellagio** to **Lecco** a steamboat runs daily. This arm of the lake is wilder than any other point, with grander mountain scenery. The approach to Lecco is interesting. A ten-arched bridge, with towers, crosses the Adda, into which the lake converges. The situation of Lecco is very fine, and it is photographed in Manzoni's "I Promessi Sposi."

Lecco (Hotels, *see* Appendix), at the end of the east arm of the lake, is a thriving town with cotton, silk, and iron manufactures (population, 10,500), at the foot of *Monte Resegone* (6,200 feet). Beyond pleasant excursions to the pilgrimage church and ruined castle at *S. Girolamo*, and the ascent of **Monte Barro** (3,160 feet), there is nothing to detain the visitor at Lecco. From Lecco the railway runs to Milan, by way of Bergamo (p. 141), or to Monza (p. 132). Rail to Como, 26 miles, $1\frac{1}{2}$ to 2 hours. Electric railway to Colico (24 miles), 1 to 2 hours. Rail to Brescia, 51 miles, $3\frac{1}{2}$ hours.

Leaving Bellagio for Como, on the opposite shore is

Cadenabbia (W.) (Hotels, *see* Appendix).—This is a very popular place, and for invalids it is most desirable, especially in the cold weather, being sheltered and mild. It has the great advantage of looking over the water to Bellagio, the most picturesque place on the lake. One of the great objects of interest here is the **Villa Carlotta**, formerly Sommariva, the property of the Duke of Saxe Meiningen (open daily from 8 to 5, 50 c. per person to attendant). The marble saloon contains a wonderful work.

The Triumph of Alexander. Reliefs, by *Thorwaldsen*. Notice, too—

Cupid and Psyche, Venus, Palamedes,

and a Magdalen *Canova*.

There is a handsome billiard-room, garden-saloon, and other apartments; and the garden is delightful, with luxurious shrubberies, lemon-trees, and magnolias.

English Church Services: March to November.

English Physician: Dr H. B. Symons, Hotel Belle Vue (May to October).

Monte Crocione (5,499 feet), can be ascended from Cadenabbia (about four hours; very fatiguing). The less adventurous will enjoy a walk to the church, **Madonna di S. Martino**, whence there is a very fine view.

Continuing towards Como—

Tremezzo (W.) (Hotel, *see* Appendix).—A good winter resort. A continuation of Cadenabbia.

Lenno (W.) (Hotel, *see* Appendix).—Pliny the elder is supposed to have had a villa here.

The promontory of Balbianello is rounded, and near

Lezzeno (E.), about two miles by a footpath, or by boat,

may be visited the *Blue Grotto of Bulgaro*, 70 feet wide, 36 feet deep; admission, 1 fr. (March to October).

Argegno (W.), at the entrance to the valley of Intelvi. It is proposed to construct a railway from Argegno to Lanzo.

Then across to

Nesso (E.), at the foot of the Piano del Tivano. Waterfall. Villa Pliniana, so named from an adjacent spring described by Pliny.

Brienno (W.), a small, pretty, fertile village. The **Monte Bisbino** (4,400 feet) may be easily ascended from here or Cernobbio in three or four hours. Pilgrimage church. Fine views.

Carate Lario (W.) (Hotel, *see* Appendix).

Urio (W.).—A small station. Attractive villas.

Moltrasio (W.).—Many pretty villas, and a good waterfall. Steamers several times a day to Como.

Torno (E.).—Surrounded by gardens and villas. Steamers frequently to Como. To the north-east, by the shore, is the *Villa Pliniana*, built in 1570, now owned by the Marchesa Trotti.

Blevio (E.).—Many villas, amongst others the Villas Taglioni and Pasta, named respectively after the celebrated dancer and vocalist.

Cernobbio (W.), a considerable village surrounded by handsome villas. **Cook's Correspondent**, Mr. Dombre, Hôtel Villa d'Este. The **Villa d'Este** now the **Grand Hôtel Villa d'Este et Reine d'Angleterre**, is the most charming hotel on this part of the lake. (Hotels, *see* Appendix.) It was formerly the residence of Queen Caroline, the wife of George IV. The grounds are very fine, with terraces, temples, waterfalls, rustic bridges, pools, and fountains. They were laid out by General Pym and Cardinal Gallis. This is a capital place for tourists to rest, as it is a good centre for excursions. To Monte Generoso (p. 55), carriage one hour, mule one hour to Capolago; hence rack and pinion railway in 1½ hours. To Villas Taverna, Pliniana, &c. Baths; water-cure; good fishing; English Church Service. Omnibus, and local steamer several times a day to Como. (Hotels, *see* Appendix.) Reached from Lucerne *viâ* the St. Gothard (*see* p. 38); from Milan to Como, *see* p. 132.

Como.—*See* p. 132.

From **Como** to **Bellagio** *viâ* **Erba** by road 26 miles.

From **Como** to **Lecco**, by railway 26 miles, in two hours.

From **Como to Camerlata** (station for Milan) is a little over $1\frac{1}{2}$ miles. Omnibuses meet each train.

From **Camerlata to Varese**. (See p. 56.)

THE LAKE OF LUGANO

is sixteen miles long and two broad. It is reached from **Menaggio** on the Lake of Como, *viâ Porlezza* (see p. 42), or from Locarno or Luino (pp. 42, 43) on the Lago Maggiore. Although much smaller than either Maggiore or Como, it is not inferior to either in the variety and beauty of its scenery.

Porlezza is in a wild and somewhat rugged neighbourhood at the northern extremity of the lake. Steamers five times daily to Lugano, calling at Osteno (picturesque gorge close by), San Mamette, Gandria, &c. Close to Osteno is the village of S. Margherita, from which point the cable railway ascends (18 min.) to the village of Lanzo d'Intelvi (Hotel, see Appendix) 2,900 ft. altitude (Belvedere station).

Lugano (Hotels, see Appendix) is the principal town on the lake, and is delightfully situated, the climate being mild in winter, and in summer the heat is not excessive. **Cook's Correspondent**, Bureau Officiel des Renseignements. It is a first-class station on the St. Gothard line, is the capital of the Swiss canton of Ticino, and is in the centre of a series of delightful places for excursions. The Hotel du Parc was formerly a convent, suppressed in 1848; beside it is the chapel of S. Maria degli Angioli, containing frescoes by *Luini*. The Crucifixion is considered one of his greatest works. Opposite the church is a statue of William Tell, by *Vela*.

The 15th-century church of **San Lorenzo**, situated below the station, has a decorated marble façade, but the interior has no special merit. Beyond the arcaded town and the steamboat pier in the pleasant Public Gardens is the

Palazza Civico, a handsome building containing on the first floor a **Collection of Modern Paintings** by local artists; admission, 10 to 12 and 2 to 4, small fee expected. Concerts are held in the summer and operas or plays performed in winter in the Teatro Apollo at the eastern end of the quay.

Electric Tramways, every 20 minutes, to Lugano Paradiso in one direction, to Cassarate in another, and to Molino Nuovo, all starting from the Public Garden.

Carriages to or from the Railway Station above the town, and to the many suburbs, or more distant excursions, consult tariff, or make a bargain.

Delightful walks extend in all directions amidst villages, vineyards, and villas. A few of the longer and more or less fatiguing excursions may be briefly indicated.

The ascent of

Monte San Salvatore (3,980 feet), which rises immediately above the town, may be made in two hours, or in 25 minutes by Funicular Railway, return ticket, 4 fr.; the view is magnificent. This is the principal excursion; and next in interest is

Monte Brè (3,000 feet), easily accomplished in three hours. Opposite Lugano is **Monte Caprino**, converted into a series of cool grotts and rocky cells for the storing of wine, and is much frequented on holidays. At Molino is a popular restaurant.

Other excursions, time permitting, may be made to

Monte Boglia (4,950 feet) *viâ Soragno*, returning *viâ Val Solda* and *Castello*; altogether 8 to 9 hours; guide necessary. The view from the summit is not so extensive as that from Monte Generoso (*see below*).

Monte Tamaro (6,430 feet) *viâ Taverne*, the station before arriving at Lugano on the St. Gothard line. The ascent, four hours, is not difficult, but a guide is necessary; descent, three hours.

Monte Camoghè (7,300 feet). The ascent requires 4½ to 5 hours with guide, and the descent can be made by the *Val Morobbia* to *Giubiasco*, and *Bellinzona*.

Lugano Paradiso (Hotels, *see Appendix*). A charming suburb of Lugano, near the foot of Monte San Salvatore, and the Funicular Railway Station. All steamers call at Lugano Paradiso.

Monte Generoso (5,590 feet) overlooks the Lake of Lugano, and may be ascended from several points—Mendrisio, Maroggia, Capolago. It is always called the Rigi of Italy; and probably there is no other mountain in this neighbourhood which so well repays the ascent, both as regards the beauty of the road and the glory of the view from the summit, and from the Hotel.

From Lugano, with frequent railway and steamer communication, the most direct and convenient starting-place is

Capolago (Hotel, *see Appendix*), where a rack and pinion

railway runs to the top of the mountain in $1\frac{1}{4}$ hours, return fare 10 fr. The train starts from the steamboat pier, crosses the road and the St. Gothard Railway, and makes a curved ascent of about 1 in 5 gradient, with magnificent views of lakes, the Plains of Lombardy, and distant snow peaks.

Bellavista (4,000 feet) (English Church Service, Post and Telegraph Office), is charmingly situated and suitable for either a short or a long stay. A bridle path leads from the hotel to the summit of the mountain. There is a beautiful view from a railed platform (called the Perron), reached by a path from the station in five minutes. Continuing by railway, several tunnels are passed through to the terminus at **Vetta** (5,350 feet). Superb views from hotel and restaurant. An easy path leads to the summit of Monte Generoso in about ten minutes.

From Lugano to Milan by train, forty-nine miles.

From Lugano to Varese, steamer to **Porto Cerisio**, and delightful railway ride of nine miles in forty minutes.

From Lugano to Luino on the Lake Maggiore, *via* steamer, train, or road, to **Ponte Tresa** (Italian custom-house examination), and steam tramway from Ponte Tresa to Luino, eight miles.

LAKE OF VARESE.

The journey may be made from Laveno (p. 44), on the Lago Maggiore, to Varese, or from Como to Varese - both pleasant journeys, and may be done by rail or carriage. The distance from Como to Varese is 18 miles, to Laveno 32 miles. From Varese the railway can be taken to Milan; many times a day, in an hour. The Lake of Varese is six miles long and nearly five broad.

Varese (Hotels, *see* Appendix) is the principal place near to the lake; it is pleasantly situated, and abounds in beautiful villas, to which the wealthy merchant princes of Milan repair during the summer and autumn. **Cook's Correspondent**, Mr. Brunelle, Grand Hôtel Excelsior. Varese, in addition to being a delightful centre for a prolonged stay and for excursions, is also a flourishing town of 8,000 inhabitants, with paper, furniture, and silk manufactories.

The church of **San Vittore** dates from 1580, with a modern façade, and a lofty, handsome tower. The **Municipio** contains an interesting collection of prehistoric and other antiquities; admission free on application.

English Church Service in the Grand Hotel (closed from December to February).

Electric Tramway from the railway station through the town to the base of the summit of the Madonna del Monte every 25 minutes; return fare, 80 c. (*see below*).

Post Office, in the Municipio, *via* Luigi Sacco.

Golf Ground near the Grand Hotel.

In the suburbs and villages are many villas and charming walks with lovely points of view—such, for instance, as to *Lucinate*, *Casbeno* on the Lake of Varese, the *Colle Campiglio*, and others.

The chief excursion for visitors is to the Church of the Virgin (Madonna del Monte)—it is a pilgrimage church, situated on a rocky eminence (2,885 feet), reached by a broad, steep, and unsheltered path; and entering by the triumphal arch, the fourteen chapels are passed, each adorned with frescoes. Arrived at the summit, pleasant little inns, a monastery, and the church are found; and here, as taste may dictate, the traveller may rest and be thankful as he contemplates the scene around. Notice specially a colossal statue of Moses, by *Gaetano Monti*.

The view extending over the several lakes and plains is very lovely, but still grander views can be obtained from the **Monte Campo de' Fiori** (4,030 feet), and the **Monte delle Tre Croci** (3,700 feet), both of which can be reached from the statue of Moses. A telephone has been installed in the Refuge on this mountain, at a height of over 3,000 feet.

An easy and agreeable carriage drive can be made through the several villages around the Monte Campo de' Fiori; carriage, 10 fr.; with two horses, 20 fr. Railway to **Porto Cerisio** at the south end of the Lake of Lugano. (*See p. 56.*)

LAKE OF ORTA

is reached from Intra, Pallanza, Gravellona, Baveno, or Stresa, by omnibus or carriage (p. 44); and from Arona by train. The lake is eight miles long and one and three-quarters wide; it is exceedingly pretty, being surrounded with hills, most of which are covered with luxuriant vegetation.

Orta is a quaint town on a promontory stretching far into the lake; the principal thing to see is the **Sacro Monte**, sacred to St. Francis of Assisi, which is laid out after the manner of pilgrimage churches, with twenty chapels on the

road adorned with frescoes and terra-cotta statues. On the summit there is a tower, from whence a fine view is obtained. (English Church Service in summer in the Hotel Belvedere.)

The **Island of S. Giulio**, immediately opposite Orta, is a lovely little place, whether seen from the town or visited by boat: 1½ fr. for return journey. The church on it will be visited with interest, as a tradition says that in the fourth century St. Julius came from Greece, bearing to this neighbourhood the good tidings of Christianity, and founded this little sanctuary.

Various agreeable and easy excursions will commend themselves to visitors, such as to the **Madonna della Bocciola**, on the hill above the station; to the watch-tower at the south end of the lake, the **Castello di Buccione**; to the **Madonna del Sasso** on a cliff above the village of *Boletto*. A longer excursion requiring five hours for the ascent can be made partly by carriage to **Monte Mottarone**. (See pp. 45 and 47.)

From Orta railway may be taken to **Gozzano**, and thence railway to **Novara**, twenty-three miles. **Novara** to **Milan**, thirty-one miles.

LAKE OF ISEO.

Lago d'Iseo.

Brescia (p. 143) stands midway between the Lago d'Iseo and Lago di Garda. Railway (15 miles) to Iseo in about an hour; steam tramway (24 miles) to Salò (26 miles), Gardone-Riviera and Toscolano. Consult local time-bills to either lake. The Lake of Iseo has the characteristics of all the Italian lakes, being crowded with beautiful scenery. It is sixteen miles long, and about two broad, is fed by the Oglio and Borlezza, abounds with good fish, and is rich in castles and villas gracing its banks. In the middle of the lake is a large island—that is to say, large for islands in Italian lakes. It is a mile and a half long, and consists of a lofty ridge. Two or three villages, occupied almost entirely by fishermen, nestle at the base of the hill.

Sarnico is at the southern extremity of the lake. Steam tramway from Bergamo; train to Palazzolo and **Milan**; steamer three times daily for Lovere, the northern extremity of the lake. At Sarnico the Oglio leaves the lake. **Iseo**

(Hotel, *see* Appendix) derives its name from a temple dedicated to Isis. It is the chief village or town on the lake, and its staple trade is raw silk.

Lovere (Hotel, *see* Appendix) is a pretty, busy little place, somewhat over-rated, in consequence of too vivid descriptions written by Lady Mary Wortley Montagu, who resided here for some years. The little town has two large churches, a museum, and a monument by *Canova*.

The **Church of Santa Maria in Valvendra** (1473), several times restored, contains frescoes by *F. Ferramola*, and *Andrea da Manerbio*, also some good altar paintings.

The **Palazzo Tadini** has a gallery of pictures by *Bellini*, *Guercino*, *P. Bordone*, *Giorgione*, *P. Veronese* and *Titian*; also sculptures, and a zoological collection. Admission on presentation of card; gratuity.

The **Monte Guglielmo** (6,300 ft.), affording delightful points of view, can be ascended in six or seven hours, and the descent made in five or six hours. Refreshments may be obtained at a Refuge near the summit.

Near Lovere are the large ironworks and cannon foundry of Gregorini.

Railway from Lovere to Bergamo (p. 141).

From Lovere to **Edolo** by road through the *Val Canonica* is a picturesque excursion of thirty-three miles; the valley, enclosed by wooded mountains, producing grapes, mulberries, and maize. Or steam tramway to Civate about 14 miles; thence 22 miles. The important industries of the district are the silk culture and ironworks.

LAKE OF GARDA.

Lago di Garda.

This beautiful lake, the largest in North Italy, is thirty-five miles long, and between six and ten at its broadest parts. It is appallingly deep; 1,100 English feet have been fathomed in some places, and it may be found to be deeper yet. The lake is often assailed with storms, and then is as rough as the Mediterranean.

Few American and English travellers, except those coming from Austria, include this lovely lake in their tour, although it is very easy of access; the steamers and hotels are comfortable and reasonable in their charges, and the

scenery very charming. The views from the southern end of the lake are flat and comparatively uninteresting, but after passing the beautiful Island of Garda the steamer for the west bank enters the Gulf of **Salò**, at the foot of Mount St. Bartolomeo, surrounded by terraces of lemon groves, and arrives at numerous villages along the Riviera, where, at **Gardone-Riviera**, in a sunny aspect, the climate being the warmest in North Italy, is a favourable winter station for consumptive patients and other invalids. (Hotels, *see* Appendix.) After **Maderno** and **Gargnano**, and several populous villages, where the variety of lovely views is remarkable, the steamer, travelling close to lofty perpendicular rocks, arrives at **Riva** (*see* p. 62), beautifully situated (in Austrian territory) at the head of the lake. (Customs examination of luggage.)

Travellers returning by steamer to Italy along the east bank of the lake, after calling at *Torbole*, pass some delightful scenery at **Malcesine**, in sight of villages by the shore or nestling in the hills clad in vines, fruit trees, and olives. In a charming bay is the picturesque old town of **Garda**, with a background of castles and mountains, from which the fatiguing ascent of the *Monte Baldo* can be made, and calling at *Bardolino*, *Lazise*, places of little importance. The voyage ends at **Peschiera**.

The lake may be reached on the railway from Verona to Milan, stopping at Peschiera; or from Milan to Verona, at Desenzano—from either of which places omnibuses may be procured for the lake; or from Milan by rail to Brescia, and tram to Salò. It is very necessary, however, that the traveller who proposes to do the Lago di Garda should *consult the local time-tables*, and, whichever way he may be travelling, so arrange that train and boat shall be in correspondence.

Steamers daily for Riva from either Desenzano or Peschiera, four to five hours. Those passing along the eastern shore from Riva cross over to the western at (Gargnano) Maderno, and those going from Desenzano along the western shore touch the shore at Malcesine (and Torbole). The steamers are comfortable, with fairly good restaurants on board (*see also* p. 63).

In the railway journey from Verona to Bergamo (p. 141), a splendid view of the lake is obtained; but seeing a lake from rail or coach, and lingering about its shores, are two very different matters.

Desenzano a busy town of 4,000 inhabitants, is on the lake, but the station is a mile from the town (omnibus to

each train, 50 c.). (Hotels, *see* Appendix.) Between Desenzano and Peschiera there is a curious promontory, **Sirmione**, three miles long. At the extremity is a castle, once belonging to the Scaligeri, a royal family of Verona. On this promontory Catullus, the poet, once lived. The village of Sirmione (Hotel, *see* Appendix), is a favourite resort of Italians in summer for its sulphur baths, and of Germans in spring and autumn.

The steamboat may be taken from Desenzano, or from Peschiera, to Riva, the northern extremity of the lake, in which neighbourhood Italy merges into Austria. The principal places passed on the journey from south to north on the western side and from north to south on the eastern side are :—

WESTERN SIDE.

Manerba, a little village at foot of a fine rock. Islands of great beauty are passed. Isola di S. Biagio. Isola dei Frati.

Salò (Hotel, *see* Appendix).—The most popular place on the lake, and famous as a centre for excursions. Population, 4,800. Cathedral. The lemon is greatly cultivated here. Fine view from Monte S. Bartolomeo. From Salò a steam tramway runs to Brescia 4 times daily, in about 3 hours (pp. 58 and 143).

Gardone - Riviera (Hotels, *see* Appendix).—A much-frequented winter resort, with the warmest winter temperature in the north of Italy. Composed of eight villages Gardone di Sotto, Gardone di Sopra, Fasano (Hotel, *see* Appendix), &c. Apartments. Good hotels, crowded in March and April. Pensions. Charming excursions. Mountain ascents. Steam tramway to Tormini, Lake Idro, and Brescia (*see* p. 143).

Maderno. — Lemon groves. Pretty church on a promontory, extending far into the lake. An

EASTERN SIDE.

Leaving Riva the boat passes to

Torbole, where the Sarca enters the lake. (Hotel, *see* Appendix.)

Malcesine, with a fine old castle, said to have been occupied by Charlemagne, now used as Custom House

Isoletto.

Cassone.

Trimelone.—An Island.

Castelletto.—At the end of a promontory, lying at the foot of Monte Baldo.

WESTERN SIDE.

exquisite valley, Delle Cartiere. Steam tramway to Brescia (p. 143). Mountain excursions.

Toscolano. Steam tramway to Brescia (p. 143). At the base of Monte Fraine. Olive plantations.

Bogliaco (Hotel, *see* Appendix). Villa of Count Bettoni.

Gargnano. — Surrounded with lemon groves. A very fruitful and pretty place. Diligence from here in connection with the tramway from Salò to Brescia. From this point the aspect of the lake is grander, banks more precipitous, mountains higher.

Tignale.

Campione. Village in Swiss territory but belonging to Italy.

Tremosine, curiously balanced on the top of a precipitous rock.

Limone, as its name implies, abounding with lemons.

Riva (Hotels, *see* Appendix). — At the northern extremity of the lake. A lovely place, sheltered by the Rocchetta (5,000 feet). A busy little town and harbour. Population, about 7,000. Fine church. Curious watch-tower. Numerous mountain excursions to the Fall of the Ponale, the Monte Brione, the Monte Baldo, the Val di Ledro, and the lake of Idro. Here the traveller may proceed by carriage or railway to Mori or Rovereto, on the route from Verona to Innsbruck by the Brenner, or return to Peschiera, or proceed by carriage, tram, or rail through the celebrated Valley of

EASTERN SIDE.

Garda. — A charming place in a beautiful bay, after which the lake is named. It has but 1,200 inhabitants. The Ticino enters the lake here. The ascent of **Monte Baldo** can be made, also of **Monte Maggiore**, with guides.

Bardolino.

Cisano.

Lazise.

Peschiera. — Omnibus, 50 c., to railway, half a mile from the pier (p. 148).

WESTERN SIDE.

Arco to Trient, whence rail for Innsbruck. Riva is in Austrian territory. English Church Service at the Hotel du Lac. Excursions by carriage or boat. Ascent of Mte. Baldo and other mountains, grand panoramic views. Guide necessary.

EASTERN SIDE.

Arco (Hotel, *see* Appendix), about four miles from Riva, either by rail or carriage, is an ideal spot for nervous and consumptive patients, being enclosed by lofty mountains, in the midst of luxurious vegetation, and abounding in quiet, secluded gardens. The charges at the *Kurhaus*, hotels, and in the Kur-Pension with Hydropathic establishment (open from October to May), and in private apartments are very moderate. There is a handsome Renaissance Church, the old town palaces of the Counts of Arco, with frescoes, the ruined castle on a rock (730 feet), and a new château of the Archduke (small fee). English Church Service in the Evangelical Church, near the railway.

Steamers run from Peschiera to Riva twice a day (change at Maderno, west bank, by the first boat); from Desenzano 3 times and once as far as Castelletto, east bank, only; from Riva to Desenzano 4 times (change at Maderno by first boat); from Riva to Peschiera once; and once from Castelletto only.

All steamers in either direction call at Maderno, except the last one from Peschiera to Riva, which omits it.

Those plying between Desenzano and Riva keep for the most part to the western bank, touching at several points on the eastern, and those between Peschiera keep to the eastern between Peschiera and Torri, and between that point and Riva, stop at the same places as the other boats.

TURIN.

Italian, TORINO.

(Hotels, *see* Appendix.)

For the route from Paris to Turin, *see* pp. 12-15.

Post and Telegraph Office.—Via Principe Amadeo, 10, near the Piazza Carlo Alberto. Open 8 a.m. to 9 p.m. Telegraph Office open day and night.

British Vice-Consul, E. Anfione, 10, Via Beaumont.

American Consul, A. H. Michelson, Corso Vittorio Emanuele II, 5.

English Church Service.—Via Pio Quinto, 15. Sundays, 10.30 a.m.

Theatres.—**Royal**, Opera and Ballets, Piazza Castello; **Vittorio Emanuele**, Operas, Ballets, Equestrian performances, Via Rossini, 13; **Alfieri**, Comedy and Operettas, Piazza Solferino; **Carignano**, Comedy and Opera, Piazza Carignano; **Rossini**, Piedmontese Plays, Via di Po, 24; **Balbo**, Farces, Via Andrea Doria; **Gianduia**, Marionettes, Via Principe Amadeo, 24; **Scribe**, Via della Zecca, 27; **Torinese**, Corso Regina Margherita, 106.

Restaurants.—Café Restaurant de Paris, Via Po, 21; Café Restaurant de la Borsa, Via dell' Accademia delle Scienze; Milano, Piazza Castello; de la Posta, Piazza Carlo Alberto; Cambio, Piazza Carignano.

Electric Tramways.—In all directions starting from the Piazza Castello, the Porta Palazzo, Piazza dello Statuto, Piazza San Martino, Piazza Solferino or Piazza Carlo Alberto.

Cab Fares.—Within the city, by day, per course, 1 lira; at night, 1 l. 10 c. By time, for the first half-hour, 1 lira; for the first hour, 1 l. 50 c.; each succeeding half-hour, 75 c.; at night, 1.50, 2.00 and 1.00, respectively. Fares for journeys outside the city, by arrangement.

* **PRINCIPAL SIGHTS.**

Accademia Albertina di Belle Arti (p. 76), week-days 10 to 4; fee, 50 c.

Accademia delle Scienze (Museum of Antiquities and Royal Picture Gallery; p. 70), Via dell' Accademia, week-days 10 to 4 (May to October 9 to 4), 1 fr.; Sundays and holidays 1 to 4, free. On certain holidays open in the morning also.

Armeria Reale (Armoury; p. 69), Galleria Beaumont, daily 11 to 3; on week-days tickets must be obtained at the Ufficio della Direzione, on the staircase (free).

Biblioteca Nazionale (p. 76), daily (except Sundays); November to April 9 to 4 and 7 to 10; May to September 9 to 5.

Cathedral (p. 67), adjoining the Palazzo Reale.

Mole Antonelliana (p. 79), daily 7 to 5, (in winter 9 to 3), 50c.

Monte dei Cappuccini (Belvedere of the Italian Alpine Club; p. 81), winter 8 to 11.30 and 1 to 5, summer 6.30 to 11.30 and 2 to 6; 40 c., Sundays, 25 c.

Museo Civico of Applied Arts and Industries; (p. 77), Via di Gaudenzio Ferrari, week-days 9 to 4 or (8 to 5), 1 fr.; Sundays, Tuesdays and Thursdays, 12.30 to 4, free.

Museo Civico of Fine Arts, 30, Corso Siccardi (p. 78), see above.

Museo di Storia Naturale (p. 76), (Palazzo Carignano), daily, except Mondays, 1 to 4, free.

Park and Castle Valentino (p. 80).

Royal Palace (*Palazzo Reale*), daily 9 to 5, on application (p. 67, 69).

Superga (Basilica) (p. 81).

Turin (population, about 365,000, including suburbs) is one of the most populous and flourishing Italian cities. It should by no means be neglected by the traveller, who will be here introduced to Italian scenes and Italian life under the most favourable aspect. The city, which is exceedingly well laid out, with fine wide streets, some of them of considerable length, is situated on a plain between the river Po and the Dora Riparia. It derives its name from the Taurini, a Ligurian tribe, who were attacked and defeated by Hannibal, B.C. 218. Subsequently a Roman city, called *Augustæ Taurinorum*, occupied part of the site of Turin. Of this city there are no architectural

remains, the amphitheatre and other ruins having been destroyed by Francis I. in 1536.

There are few notices of Turin to be found amongst the chroniclers of the Middle Ages. Like most other Italian cities, it has been frequently destroyed—the last destruction having occurred in 1536. Since then, however, it has stood several sieges. In 1706, after having been heroically defended against the French, who did much injury to the fortifications and buildings, the siege was raised, after a battle, in which the French were signally defeated by the Imperial army under Prince Eugene of Savoy. Turin was the capital of the kingdom of Sardinia until 1859, when it became the capital of Italy. In 1864, however, the capital was removed to Florence, and in 1871 to Rome. Since the removal of the Court and Parliament, Turin has somewhat declined in importance, although, as already stated, it is one of the most flourishing places in Italy.

There are several railway stations at Turin. The Central Station (**Stazione Centrale**) is the Terminus of all the lines, and travellers ought to alight there, as the omnibuses of the Hotels meet all the through trains. A Customs Office has recently been opened near the Central railway station of Porta Nuova. The Porta Susa station (Piazza S. Martino) is for the Milan-Venice and branch lines only.

The most desirable seasons for visiting Turin are the spring and autumn. The neighbouring hills abound with delightful walks; there is good boating and bathing on the river Po, and beautiful shady drives intersect the numerous streets. In the winter Turin offers all kinds of entertainments. The **Royal Theatre**, for Opera and Ballet, is the largest in Turin. It holds over 3,000 persons. The best operas and ballets are performed throughout the winter by first-rate artistes. There are, besides several other theatres, which perform operettas, comedy, &c. (p. 64).

The town has been considerably enlarged and improved in recent years, and it is still growing in size. Broad, straight streets, wide squares, public monuments and gardens are conspicuous everywhere. Some of the latest constructions are in the Piazza d'Armi, and in the old city near Piazza Castello. In the centre of the Via Roma, exactly opposite the Hotel Trombetta, is a new Galleria or Arcade called **Galleria Nazionale**, where a military band performs several times a week.

In the **Palazzo Reale**, Piazza Castello (admission free in the absence of the Royal Family), the Galleria Beaumont contains the Royal Armoury, a choice collection arranged in excellent order (p. 69). On the floor below is the Royal Library of 60,000 volumes and 3,500 manuscripts, and in a small room a collection of enamels, ivories, trinkets, and coins (p. 69).

There are more than seventy churches in Turin, but only a few demand the visitor's special attention.

The **Cathedral** (S. Giovanni Battista) (adjoining the Palazzo Reale) is the oldest church. The present building was begun in 1498, and consecrated seven years after. The west front is of marble. In the **Interior** are several modern frescoes – that over the western door being a copy of the “Last Supper” of Leonardo da Vinci. The roof is adorned by a representation of events in sacred history, and over the arches are portrayed incidents from the life of St. John the Baptist. The High Altar of the church is furnished with exceedingly rich plate. Seen through the arch over the altar is the **Chapel of the Santissimo Sudario** (generally open until 10 o'clock). The chapel is approached by a flight of stairs on the right, and is surmounted by a cupola or dome, supported on pillars, the capitals of which are enriched with crowns of thorns and acanthus leaves. In the centre is an altar of black marble, round which hang four silver lamps, the gift of the late Queen of Sardinia. On the altar is an urn, which contains the relic (*the Santissimo Sudario*) from which the chapel is named. This is said to be a portion of the shroud used by Joseph of Arimathea to enclose the body of our Lord, of which it contains an impression. The other parts of the Sudario are at Rome, Besançon, and Cadouin. In the niches of the chapel are monuments erected by the late King, Charles Albert, to Emanuel Philibert, Prince Thomas of Savoy, Charles Emanuel II., and Amadeus VIII., four illustrious members of the House of Savoy.

The church of the **Santi Martiri**, situated half-way down Via Garibaldi, on the left hand, is the richest church in Turin in regard to its decorations and its marbles. It was constructed in 1577, and decorated by Pellegrino Tabaldi, called the new Michael Angelo. The frescoes on the vault are by Gonin and Vacca. The church contains two fine bronze chandeliers and an excellent modern organ.

The church of **La Consolata**, not far from the Piazza

Emanuele Filiberto, on the north of the city, was formed by the union of two churches opening into each other. Dating from the seventeenth century, it was rebuilt in 1904. It derives its name from the supposed miraculous picture of the Virgin. In a new chapel is a statue of the Virgin on a granite column, erected to commemorate the cessation of the cholera in 1835. In one of the corridors of the church are a series of roughly-executed paintings placed by various persons in fulfilment of vows.

One of the churches consecrated to St. Andrew is of oval form. The other, hexagonal, is the veritable sanctuary which contains the miraculous image of the Virgin, found, according to a pious legend, by a blind-born man among the ruins of a church destroyed about the year 1000. In a chapel are two statues by Vela representing the two Queens Marie Thérèse and Marie Adelaïde in prayer. This sanctuary is always the object of great veneration by the faithful Torinese.

The high and massive belfry, in the form of a tower, dates from the tenth century. It is the most ancient building of the middle age existing in the city.

The church of **Gran Madre di Dio** is on the right bank of the Po, and forms a bold and striking termination to the Via di Po and the Piazza Vittorio Emanuele. This church was commenced in 1818, and finished, at a cost of £100,000, in 1840, as a memorial of the restoration of the Royal Family. It is a model of the Pantheon at Rome.

The **Tempio Valdese** (Protestant Church) is in the Corso Vittorio Emanuele, leading from the Railway Station to the handsome suspension bridge over the Po. It is used by the Vaudois, of whom a great number are now settled in Turin. The expense of its erection was partly defrayed by the Sardinian Government, after the Revolution of 1848 had given that impulse to Liberal principles in Italy which has resulted in the establishment of a united kingdom, under the rule of the House of Savoy. The Vaudois, or Waldenses, have for centuries lived in the Alpine valleys to the south-west of Turin, and the districts may easily be visited from the city by rail (34 miles) to **La Tour** or **Torre Pellice** (Hotel, *see* Appendix), one of the principal Waldensian settlements. The Waldenses long maintained their faith when all Europe was subject to the rule and authority of Rome.

The **Palazzo Madama**, in the Piazza del Castello, is the only secular building in Turin which, dates from the Middle

Ages, half castle, half palace. Two towers, on the east side, are the oldest parts. The west front was erected in 1718. Here the Italian Senate met until 1865; and the Royal Picture Gallery was here until it was removed to the Palazzo dell' Accademia delle Scienze. The Palace now contains the State Archives and an Observatory. In front of the Palace is the **Monument to the Sardinian Army**, erected by the Milanese in 1859, in grateful memory of the efforts of the Sardinian soldiers and king in the cause of Italian liberty in 1849. The relief on the pedestal shows Victor Emmanuel at the head of his troops. At the top is a statue of a warrior defending his flag.

The **Royal Palace** (*Palazzo Reale*) is on the north of the Piazza Castello. It is generally accessible, except during the residence of the Court. The exterior is plain. The building is enclosed by a handsome iron palisade, and in the courtyard are fine statues in bronze of Castor and Pollux, by *Sangiorgio*. The **Principal Staircase** contains an equestrian statue of Victor Amadeus I., the horse large out of all proportion to the rider. The **Large Ante-room** is decorated with paintings of battle scenes. To the right are the **Royal Apartments**, furnished with great splendour. The **Great Gallery** overlooks the gardens. On the walls are portraits of sovereigns and eminent Piedmontese. Beyond this room are the **Queen's Apartments**, including magnificent boudoirs. The **State Dining-room** has some unimportant pictures, including a tournament, with portraits of three English Earls. The **King's Private Library**, on the ground floor, possesses a valuable collection of books, manuscripts, and drawings.

The **Armoury** (*Armeria Reale*) is in the south-east wing. It is open free daily from 11 to 3, but tickets must be obtained at the office before 12 o'clock (*see* p. 65). The collection is of great interest and value, and is one of the best sights in the city. Amongst the remarkable objects to be seen are—Two suits of armour of the fifteenth century, with Damascene work; the complete armour of Duke Emmanuel Filibert, worn by him at the battle of St. Quentin; a giant's suit of armour; the cuirass, indented by bullets, and the sword used by Prince Eugene at the battle which led to the raising of the siege of Turin in 1706; several helmets in the Renaissance style, richly ornamented; three triangular stiletos, said to have been used by Italian ladies for the purpose of disposing of inconvenient husbands or lovers; the sword worn by Napoleon I.

at Marengo; the sword of the leader of the Theban legion, who are related to have been martyred at St. Maurice, in Switzerland; several Russian flags, taken by the Sardinian army in the Crimea, &c., &c. In the **First Saloon** is a marble group of St. Michael overcoming Satan; and here are kept a handsome saddle presented to the present king by the ladies of Bologna, swords presented by Rome and Turin, and a crown presented by the latter city. In the **Large Saloon**, under a glass case, is a shield of the workmanship of *Benvenuto Cellini*, representing scenes from the Jugurthine war. There is also a collection of coins and mosaics in an adjoining chamber. The palace contains many public offices. To the north-east are the **Palace Gardens** (*Giardino Reale*), where a military band frequently plays.

In the Via dell' Accademia is the

Palazzo dell' Accademia delle Scienze, containing a Picture Gallery and Museums of Natural History and Antiquities. All are open daily from 10 to 4, 1 fr.; on Sundays 1 to 4 free (*see* p. 65). We mention some of the most celebrated pictures, but as changes are liable to be made, we recommend those who wish to go carefully through the collection to obtain catalogues.

The **Picture Gallery** (*Pinacoteca*), on the **Second Floor**, includes 625 paintings; twenty-two rooms. Artist's name on each picture.

This collection of ancient pictures is very rich in works of various schools, and contains several masterpieces, notably of *Van Eyck*, *Mening*, *Van Dyck*, *Rembrandt*, *Raphael*, *P. Veronese*, *Botticelli*, *Claude Lorrain*, *Sodoma*, *Gaudenzio Ferrari*, and others. The collection is arranged in schools, the first room being the

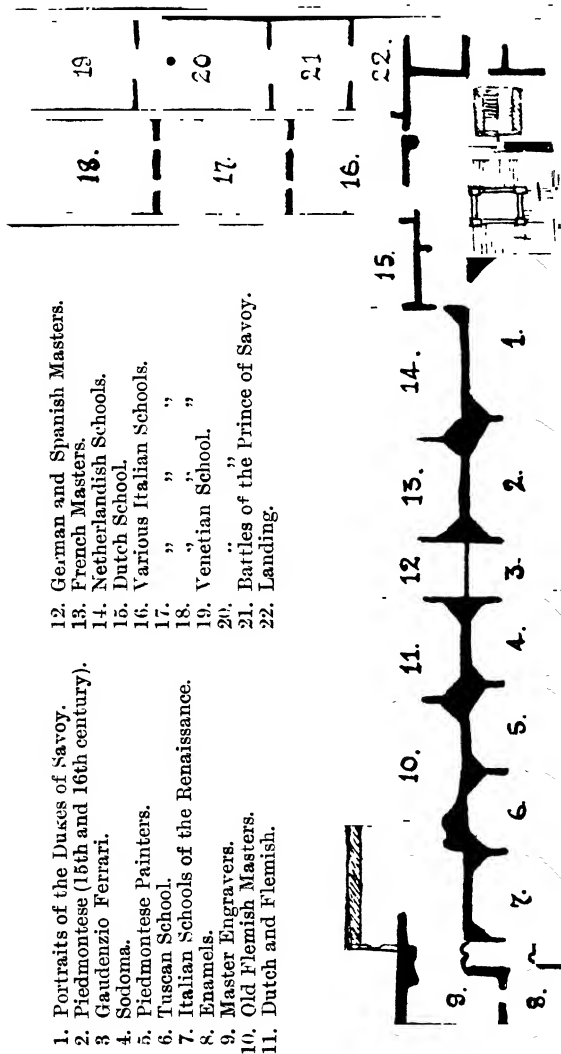
1. Hall of the Portraits of the Dukes of Savoy.

- | | |
|--|-----------------------|
| 1. Portrait of Charles Albert, King of | |
| Sardinia | <i>Horace Vernet.</i> |
| 17. Portrait of Prince Thomas of Carignano | <i>Van Dyck.</i> |
| 5. Portrait of Prince Eugene of Savoy | <i>Van Schuppen.</i> |

2. Hall of the Piedmontese Masters.

(15th and 16th century.)

- | | |
|--|------------------------|
| 23. St. Francis | <i>Macrino d'Alba.</i> |
| 22. Christ taken down from the Cross | <i>Idem.</i> |



PLAN OF THE ROYAL PICTURE GALLERY.

(Turin.)

26. Madonna, Child, and four Saints . . . *Macrino d'Alba.*
 36. Madonna and Saints . . . *Ferrari (Defendente).*
 35. Betrothal of St. Catherine . . . *Idem.*
 39. Madonna on the Throne, Saints and
 Children . . . *Girolamo Giovenone.*

3. Hall of Gaudenzio Ferrari.

48. Joachim driven from the Temple . . . *Gaudenzio Ferrari.*
 50. The Crucifixion . . . *Idem.*
 47. Madonna and St. Ann . . . *Idem.*
 51. Descent from the Cross . . . *Idem.*

4. Hall of Sodoma.

59. Death of Lucretia . . . *Sodoma.*
 63. Madonna and four Saints . . . *Idem.*
 62. Madonna and Saints . . . *Lavinio.*
 56. Holy Family . . . *Sodoma.*

5. Hall of Piedmontese Painters.

(From 1550 to the present time.)

95. Chestnut Tree . . . *Massimo d'Azeglio.*
 87. Remorse of Cain . . . *Biscarra.*
 100 and 101. Landscapes . . . *Fontanesi.*

6. Hall of the Tuscan School.

- 103 and 104. Angels . . . *Fra Angelico.*
 109 and 110. Madonnas . . . *Botticelli.*
 114. Holy Family . . . *Bugiardini.*
 113. Tobias with the Angels . . . *Idem.*
 115 and 116. Madonnas . . . *L. di Credi.*
 117. Tobias and the Angel . . . *Pollaiuolo.*
 122 and 123. Eleanor of Toledo and Cosimo
 di Medici . . . *Bronzino.*
 106. The Triumph of Chastity . . . *Rosselli.*

7. Hall of the other Italian Schools of the Renaissance.

146. Madonna della Tenda . . . *Raphael.*
 153. The Dispute in the Temple . . . *Garofolo.*
 164. Madonna, Child, and Saints . . . *A. Mantegna.*

157. Madonna and Child	<i>Bellini.</i>
160. Madonna and Child	<i>Virarini.</i>
162. Madonna and Child	<i>Schiavone.</i>
166. Supper of Emmaus	<i>Titien (copy).</i>
155. Entombment	<i>Raibolini.</i>

8. Hall of Enamels.

167. Virgin and Child (marble relief)	<i>D. da Settignano.</i>
168. Virgin, Child, and John the Baptist	<i>Della Robbia.</i>
169-186. Eighteen porcelain paintings by A. Constantin of Genoa—copies of famous pictures.	

9. Hall of the Master Engravers.

Permanent exhibition of engravings and designs of *Durer*, *Rembrandt*, *Tiepolo*, *M. Antonio*, and others, re-arranged periodically.

10. Hall of the Old Flemish Masters.

187. St. Francis receiving the Stigmata	<i>Van Eyck.</i>
202. The Passion of Christ	<i>Memling.</i>
189. The Visitation	<i>Van der Weyden.</i>
219 and 220. Landscapes	<i>G. Brueghel.</i>
231. Tavern Musicians	<i>Teniers.</i>
235. Passage of the Red Sea	<i>Jordaens.</i>

Numerous examples of *Brueghel*, *Snyders*, *Teniers*, and the schools of *Rubens*, and *Van Dyck*.

11. Hall of the Dutch and Flemish.

264. The three sons of King Charles I. of England (one of the painter's master- pieces)	<i>Van Dyck.</i>
279. Infanta Isabella of Spain	<i>Idem.</i>
260. The Hurdy-gurdy Player	<i>Teniers.</i>
265. Susannah at the Bath	<i>Rubens.</i>
268. The Dead Christ	<i>Van Dyck.</i>
274. Apotheosis of Henry IV.	<i>Rubens.</i>
Pictures by <i>Van Eyck</i> , <i>Craayer</i> , and <i>Brueghel</i> .	
266. Tavern Interior	<i>Teniers.</i>

12. Hall of the German and Spanish Masters.

303. Portrait of Erasmus	<i>Holbein.</i>
313, 318. Sibyls	<i>Angelica Kaufmann.</i>
320. Philip IV., King of Spain	<i>Velasquez.</i>
322. St. Jerome	<i>Ribera.</i>
324. A Capuchin	<i>Murillo.</i>

13. Hall of the French Masters.

330. St. Margaret	<i>N. Poussin.</i>
334 and 335. Portraits of Van Loo and his Wife	<i>Coypel.</i>
338. Louis XIV., King of France	<i>Mignard.</i>
343 and 346. Landscapes	<i>Claude Lorrain.</i>
360. The Daughter of Porporati	<i>Le Brun.</i>

14. Hall of the Netherlandish Schools.

362. Crucifixion, Crown of Thorns, and Ecce Homo (triptych)	<i>Engelbrechtsen.</i>
371. Portrait of himself	<i>Honthorst.</i>
364. Portrait of a Lady	<i>Ravenstein.</i>
377. Lady at a Window	<i>Gerard Dou.</i>
381, 382, and 383. Studies	<i>Van Mieris.</i>
393. Old Man Sleeping	<i>Rembrandt.</i>
389. Portrait of himself	<i>Idem.</i>
395. Charles I., King of England	<i>Van Mytens.</i>
397. The Death of Abel	<i>Van der Werff.</i>
402. Battle Scene	<i>P. Wouvermans.</i>
404. Horse Market	<i>Idem.</i>
406. Cattle	<i>Paul Potter.</i>
421 and 422. Flowers	<i>Van Huysum.</i>

15. Landscapes of the Dutch School.

424.)	Forest Scene and Landscapes	<i>Van Vries.</i>
425.)		
426.)		
427.)		
431 and 432. Canal and Landscape		<i>Ruysdael.</i>
450. Animals		<i>du Jardin.</i>
438. Country Fête		<i>Griffier.</i>

16, 17, 18. **Halls of the various Italian Schools.**

• (16th and 17th century.)

462. John the Baptist	<i>Ca avaggio.</i>
465. Lute Player	<i>Idem.</i>
473. Christ Crowned with Thorns	<i>Carlo Dolci.</i>
478. The Virgin Mary	<i>Idem.</i>
482. Madonna della Rosa	<i>Sassoferrato.</i>
489, 495, 500, 509. The Elements	<i>Albani.</i>
511. St. Catherine	<i>Guercino.</i>
528. Death of Lucretia	<i>Guido Reni.</i>
556. Baptism of Christ	<i>Salvator Rosa.</i>

19, 20. **Hall of the Venetians.**

560. Rape of the Sabines	<i>Bassano.</i>
562. The Judgment of Paris	<i>Schiavone.</i>
564. Danae	<i>P. Veronese.</i>
572. Queen of Sheba and Solomon	<i>Idem.</i>
580. Supper in the House of Simon the Tanner	<i>Idem.</i>
590. Venice Ducal Palace	<i>Canaletto.</i>
594. The Triumph of Aurelian	<i>Trepolo.</i>
566. Trinity	<i>Tintoretto.</i>

21. **Hall of the Battles of the Princes of Savoy.**

602-4, 608, 610-5. Ten pictures depicting the battles of Prince Eugene	<i>Huchtenburg.</i>
605. Surrender of Milan to the King of Sar- dinia	<i>La Pegna.</i>
609. Siege of Tortona	<i>Idem.</i>

22. **Landing.**

618. Adoration of the Magi	<i>A. Lomi.</i>
619. S. Gertrude and S. Lucretia	<i>Guercino.</i>
623. The Conversion of St. Paul	<i>Attrib. Ferrari (Gaudenzio).</i>
625. The Samaritan at the Well	<i>Vermiglio.</i>

On the ground-floor of the Accademia is the **Museum of Egyptian, Greek, and Roman Antiquities.**

The Egyptian division (*Museo Egiziano*) is of great value. Most of the antiquities were collected by Cavaliere Drovetti, who was French consul in Egypt, although a native of Piedmont.

The collection was bought in 1820 by King Charles Felix. The objects are very similar to those in the British Museum, and include sarcophagi, colossal figures, and various altars and inscriptions, sphinxes, models of temples, figures of kings and gods. On the first floor is another Egyptian Museum, containing smaller objects, mummies, scarabæi, papyri, amulets, statuettes, vases, &c. The Greek and Roman antiquities are also well worth seeing, the collection of valuable bronzes, coins and medals being specially interesting.

The **Palazzo Carignano**, near the Piazza del Castello, has two fronts; one on the Piazza Carignano (dates from 1680), and the other on the Piazza Carlo Alberto. This latter façade was constructed in 1870, and is remarkable for its massive granite works and its six colossal statues by celebrated sculptors. In this part of the Palace is now situated the **Natural History Museum**. In the east wing is an excellent collection of minerals and a very extensive and carefully arranged geological cabinet, illustrating the different Strata of the Kingdom of Sardinia, and including the remains of antediluvian and extinct animals. The older part of the Palace was formerly the Chamber of the Italian Deputies. The Chamber may still be visited, and also the room where the late King Victor Emmanuel was born. On the Piazza is a statue of Gioberti, patriot and philosopher, erected in 1859. In the west wing is a good collection of stuffed birds. Entrance free daily, except Monday, 1—4.

In the Piazza **Carlo Alberto**, on the east side of the Palazzo Carignano, is the bronze **Monument to King Charles Albert**, cast in London, from the designs of Baron Marochetti, and erected on a pedestal of Scotch granite. The allegorical figures represent Martyrdom, Freedom, Civic Equality, and Law.

The **Accademia Albertina di Belle Arti** in the Via Accademia Albertina possesses a good collection of pictures by well-known ancient Italian and foreign artists; among them, works by *Leonardo da Vinci*, *Guercino*, *Van Dyck*, *Rubens*, *Quinten Matsys*, *Giotto*, *Raphael*, *Andrea del Sarto*, *Correggio*, &c. It also possesses a rich collection of cartoons by Gaudenzio Ferrari. Open daily, 10—4, 50 c.

The **University and National Library**, in the Via di Po, a handsome building erected in 1713, numbers 2,500 students, with Professors of Philosophy, Natural Sciences, Mathematics, Law, Medicine, and Surgery. It contains a

Museum of Roman antiquities, and on the upper floors the **National Library**, one of the most important in Italy (admission from November to April, 9 a.m. to 4 p.m., and 7 p.m. to 10 p.m.; from May to November, from 9 a.m. to 5 p.m. Closed in September). The library was damaged by fire, January, 1904, but, fortunately, not to any serious extent.

The National Library (once known as the University Library was, and is still to this day, used as a University Library) had its origin in the gift made by King Victor Amedeus II., in 1720, to the University, of the private library of the House of Savoy; but it grew in subsequent years, counting at the present day nearly 300,000 printed books, 1,500 manuscripts and 1,095 incunabula, or editions of the fifteenth century. The manuscripts accruing from the House of Savoy and those (about 70) of the ancient and important abbey of Bobbio, added a century later (1820), are certainly the most interesting of the library. It at present possesses a considerable number of Oriental manuscripts (Hebrew, Arab, Persian, Coptic, Turkish, &c.) which are described in special catalogues; palm leaves written in Malabaric or Tamul with the stylus, manuscripts in the language and characters of the Battas of the Isle of Sumatra, in the Tibetan language, &c.

The Library, which occupies 37 reading rooms and halls, contains a collection of 10,000 prints, classed by schools; the *Botanica Taurinensis*, a unique copy in 64 volumes in-fol., the botanical designs of which have been painted in water colours from nature by renowned artists; playing cards of the fifteenth century; and a superb mappemonde (World-Atlas) engraved in steel; an agemina, executed in 1570 by Franciscus Bassus mediolanensis.

The **Museo Civico of Applied Arts and Industries** is in the Via di Gaudenzio Ferrari No. 1, quite near the Mole Antonelliana. Open free Sundays, Tuesdays and Thursdays from 12.30 to 4. Other days, winter 9 to 4, summer 8 to 5; admission 1 fr. (*see* p. 65).

The Museum contains a small collection of pictures of painters anterior to the nineteenth century, bequeathed to the town; in addition there are a series of rare books and manuscripts with miniatures, among which must be noted the large missal illuminated, which contains 2,000 initials and 66 miniatures, of exquisite Ferrara workmanship, attributed to

G. Maineri of Parma. Also to be noted is the statute book of the city of Turin, dating from the fourteenth century, as well as musical instruments, ornamental leather, medals, enamels, ivories, glass jewels, and wood carvings.

A collection of great value, and perhaps unique in the world, is that of painted glasses and crystals, bequeathed to the town by the Marquis E. D'Azeglio, comprising 160 pieces detailing the evolution of painting on glass through the ages.

The collection of Italian ceramic from the fifteenth to the nineteenth century is very rich, as also that of the Chinese, Persian, French, English, Saxon, and Viennese ceramic. Then some precious bas-reliefs in marble, a curious collection of stuffs arranged in chronological order from the fourteenth to the eighteenth century, a series of Gothic furniture from the Aosta valley; finally, a series of Piedmontese coins and medals.

On the ground floor is a collection of marbles, stones, terra-cotta, fragments of architecture, and interior decoration. Worthy of note are the Sarcophagus of Odilon, sire of Mercœur in Auvergne of the twelfth century, that of Pietro Beggiano of the fifteenth, and the rich tomb of the poet Filippo Vagnone, lord of Trofarello, in Renaissance style.

In the court pavilion is preserved the large wooden barque in gilt called the *Bucintoro*, constructed in 1730 at Venice for Charles Emmanuel III. of Savoy.

The **Museo Civico of Fine Arts** is in the Corso Siccardi, 30, near the Piazza d'Armi.

Here are collected together in chronological order the statues and paintings of the painters and sculptors of the nineteenth century, especially Piedmontese.

In the entrance hall is a head of Sappho by *Canova*, and a Minerva by *Vela*; the Christian Eulalia by *Franceschi*. In the first hall, aquarelles and studies. Continuing, some pictures of the old Piedmontese school of the first half of the century, notably of *Massimo D'Azeglio*; then, of the second generation: *Enrico Gamba*, The Obsequies of Titian; *Andrea Gastaldi*, The Death of Atala; *Pietro Micca*, l'Innominato; *Macari*, The Deposition of the Pope Silvester.

In the new school: the master of landscape, *Antonio Fontanesi* of Reggio (1818-1882), the Italian Corot, with two admirable pictures, April, and The Repose; *Alberto Pasini*, Orientalist; *Pittara*, animal painter; *F. Mosso* (the wife of

Claude); among the young painters, *Avondo, Calderini, Delleani, Giacomo Grosso, Pascal, Petiti, &c.* Some foreign works are also included there, among others a dazzling Naeroford by the *Norwegian Normann*.

The Monument to **Camillo Cavour** (by *Dupré*), situated on the Piazza Carlo Emanuele II., was completed in 1873 at a cost of £20,000, and unveiled with much ceremony, in honour of the great Italian statesman, who was born in Turin in a house at the corner of Via Cavour and Via Lagrange (a tablet marks the spot) in 1810, and died in 1861. He chiefly contributed to render Italy united, and he is there represented as receiving from Italy the Civic Crown. Surrounding the pedestal are several allegorical figures, and at the base reliefs illustrative of the Crimean expedition and the Congress of Paris. The sculptor is Dupré of Florence.

The statue of **Emanuele Filiberto**, Duke of Savoy, designed by Marochetti, stands in the middle of the Piazza San Carlo. It represents the Duke on horseback replacing his sword in the scabbard after the battle of Cateau Cambrésis. This monument is considered a masterpiece.

On the Piazza Solferino stands an equestrian monument to the **Duke of Genoa**, Ferdinand of Savoy (brother to the late King Victor Emmanuel). The Duke is represented at the battle of Novara, when his horse was shot. It was executed by Balzico, and has been the object of severe criticism as well as of great praise.

On the Piazza dello Statuto has been erected, in commemoration of the **Mont Cenis Tunnel**, a peculiar monument, made of rocks of the tunnel formation. The bronze statue at the top represents the genius of Italy writing on a marble tablet the names of the three chief engineers who brought about the success of this great enterprise. No traveller should omit to visit the

Mole Antonelliana in the Via Montebello. It is of remarkable construction, measuring about 536 feet from base to summit. The vault emerging from the main walls measures 100 feet in height. It was partly built by the Israelites residing in Turin, after the design of the engineer, *Antonelli* (who died in 1888, aged 91), and was intended for a Jewish temple, with adjoining schools, &c., &c., but its peculiar design and the difficulty of its construction rendered it so very expensive that the Jewish Council was compelled to abandon all idea of its completion. The municipality

bought and completed it as a **National Historical Museum**, in remembrance of the National Independence, decorated with trophies, flags, weapons, uniforms, manuscripts, statuary, &c., &c. Superb panoramic view from the balcony of the spire (upwards of 1,000 steps in all). The whole mass of the building is supported on 60 columns. Open daily, winter 9 to 3; summer 7 to 5; 50 c.

Near the **Piazza Vittorio Emanuele**, on the banks of the Po, stands a fine **Statue of Garibaldi**; and in the **Corso Vittorio Emanuele** is the handsome Protestant Church (*Tempio Valdese*, see p. 68), and a **Monument to Victor Emmanuel** (total height about 108 feet. Close to the Protestant Church (in the Via Pio Quinto) is the Hebrew Synagogue (*Tempio Israelitico*), opened in 1884, a characteristic edifice.

Towards the north part of the town, beyond the Cathedral, are remains of a **Roman Gate**. It dates from the time of the Emperor Augustus, and is now called **Porta Palatina**.

The **Public Gardens** of Turin, besides the Royal Garden, are the *Giardino Pubblico*, in the Piazza Carlo Felice, opposite the station, and the *Parco del Valentino*, or

Valentino Park, a favourite summer lounge, to the south of the Corso Vittorio Emanuele, leading to the suspension bridge over the Po. Restaurant Russi in the Park, and Grand Modern Restaurant near the Castle. Close to the lake is a bronze equestrian statue of Amadeus of Savoy, Duke of Aosta, of colossal size, erected May, 1902. In the centre of these gardens, near the river, is the

Castle of Valentino, built in the fifteenth century; it was formerly a favourite resort of the Princes of Savoy. It is now converted into a Polytechnic School. To the north of the Castle are the **Botanical Gardens**. Towards the southern extremity of the Park, by the river, may be seen, on payment of a small fee, the exact reproduction of a **Mediæval Village and Castle**, copied from existing castles of Savoy, dating from the fifteenth century. These buildings were erected for the Exhibition in 1884. (Restaurant, St. George.) *An International Industrial Exhibition, under the patronage of the King of Italy, will be held in this Park in 1911 (April-October), to commemorate the 50th Anniversary of the Unification of Italy. Another (Artistic and Archæological) Exhibition will be held at the same time in Rome (see Cook's Southern Italy).*

About three-quarters of a mile beyond the church of Gran Madre di Dio, on a wooded hill, **Monte dei Cappuccini**, is a **Capuchin Monastery**, which dates from the sixteenth century. It has in itself nothing particularly remarkable, but visitors can obtain a fine view of the city, the surrounding plain, and the Alps, including Monte Rosa, Mont Cenis, Monte Viso, &c. The morning is the best time in the day to visit it. The Italian Alpine Club has established a Museum and Observatory in the building, and has placed at the disposal of the public a powerful field-glass, through which the Alps can be distinctly seen. Fee, 40 c.; festival days, 25 c. (*see* p. 65). Tram from the Castle to the Gran Madre di Dio, 10 c.; thence Funicular railway, 15 c. return.

The Cemetery (Campo Santo), is about a mile and a half to the N.E. of the Piazza Castello, tramway from the iron bridge delle Benne by the Strada del Regio Parco. Open 9 to 4 in winter; in summer 8 to 12 and 2 to 7.

The Cemetery, laid out in 1828, occupies a part of the space which formerly covered one of the most beautiful parks in Italy, made famous by Tasso and other poets. It consists of a primitive cemetery of octagon shape, with successive aggrandisements, of two cemeteries for the Jews, and one for the non-Catholics. The primitive cemetery is enclosed by a high wall, in which are 320 niches in Egyptian style, and divided into four equal parts by four avenues of pyramidal cypresses, meeting at a round place in the middle of which stands a large stone cross. The tombs of illustrious men such as Silvio Pellico (No. 266) lie there. Beautiful creations of modern sculpture, due to the chisel of celebrated artists such as *Vela* and *Montereyde*. Among the tombs of illustrious personages are those of the poet Berchet (No. 108), the D'Azeglio family (No. 132), the mathematician Plana (No. 138), the philosopher Vincenzo Gioberti, the engineer Paleocapa, the Piedmontese poet Brofferio, the mausoleum of Tito Palestrini by *Vela* (fronting the arcade No. 186), considered a masterpiece.

The Crematorium is at the S. end.

Excursions to the Environs.

The Basilica of **Superga**, about 2,600 feet above the level of the sea, is the burial place of the Royal Family of Savoy. It was erected in 1706, by Victor Amadeus II., after the battle which delivered Turin, in fulfilment of a vow. Tram

cars run from Piazza Castello to the foot of the hill (*Madonna del Pilone*), whence the ascent can be made by Funicular railway (in 40 minutes). In addition to the interest of the building there is a splendid panoramic view from the lantern gallery (310 steps). (Good Restaurant.)

Moncalieri, a pleasant town with fine points of view, can be reached by tram or train every half-hour from Piazza Castello (about $4\frac{1}{2}$ miles). The **Royal Castle**, in which Victor Emmanuel I. died in 1824, has a good collection of pictures and a magnificent park. It is the summer residence of Prince Jerome Napoleon's family.

Stupinigi, about two hours' walk from Turin, through a magnificent avenue, or forty minutes by steam tramway. The Royal Castle and the immense park, specially reserved for Royal hunts, deserve a visit. Occupied as a summer residence by the Queen Dowager Margherita. In the castle are several pictures by *Tanloo, Crosati, Cignaroli, Olivieri*, and others.

Rivoli, thirty-five minutes' distance from Turin by rail. The Castello was once a Royal Castle, where Victor Amadeus II was kept a prisoner.

Abbey of S. Michael, 2,840 feet above the level of the sea; visited on account of its burial ground and fine view. There is a railway as far as Sant' Ambrogio, and thence the ascent can be made on donkeys, or on foot in about an hour (*see also* p. 15).

Chivasso, fifty minutes by rail. Sulphuric waters and baths at St. Genesio, with excellent Hotel, much frequented by visitors in the summer season, from June to September. Here are the great waterworks of **Canale Cavour**.

At the small village of Santena (between Poirino and Cambiano: tram to Poirino or train to Cambiano) is the tomb of Camillo Cavour, the great Italian statesman (died 1861).

Ceresole Reale, a charming health resort (4,666 feet), celebrated for its mineral waters (iron, arsenic, &c.), reached from Turin by rail to Cuorgne, thence carriage (or omnibus to Locana) in seven or eight hours.

Ceresole Reale is a convenient place for visiting the Alpine valleys and passes to the west of Turin. From the valley of the Arco, of the Isère, of the Stura, the principal passes lead to Ceresole Reale, some of these being practicable for ladies. Of high passes fit for practised mountaineers, there are several between Ceresole and Valsavaranche, the Col di Telleccio

leading to Cogne in the Valley of Aosta, and the mountain system of the Graian Alps, including the Grivola (13,000 feet) and the Gran Paradiso (13,320 feet).

TURIN TO IVREA, AOSTA, AND COURMAYEUR.

This highly picturesque route takes the traveller in a few hours within easy access of the grand Alpine scenery of the Chamonix, Great St. Bernard, and the Zermatt districts. And those travellers not wishing to explore these mountain systems on their Italian tour may make a charming excursion from either Aosta or Courmayeur over the Little St. Bernard to join the Mont Cenis Railway at Chambéry en route for France or Geneva. From Aosta carriage to **Pré St. Didier** in about $2\frac{1}{2}$ hours; **Pré St. Didier** to **Moutiers** and **Albertville**, carriage or diligence, 9 hours; **Albertville** to **St. Pierre d'Albigny** junction and train to Chambéry, &c.

Railway to Aosta 80 miles, $3\frac{1}{4}$ to $5\frac{1}{2}$ hours; Aosta to Courmayeur 21 miles; omnibus twice daily, or carriage 30 fr., two horses.

Starting from Turin by the main line to Milan, the road branches off at Chivasso (*see* p. 82), and, passing **Caluso**, **Strambino**, and other stations, reaches

Ivrea (Hotel, *see* Appendix), a picturesque old town (population 6,000), colonised by the Romans, B.C. 100, to command the Alpine routes. An old castle with three lofty brick towers is well preserved. The Cathedral has been frequently restored. Pilgrimage church, the *Madonna del Monte*.

Steam tramway (18 miles) to Santhia. Railway Santhia to Biella, 18 miles (p. 101).

Leaving Ivrea by a long tunnel, the train crosses the Dora, and through fertile valleys reaches the large village of

Pont St. Martin, with an old Roman bridge and a ruined castle.

*Diligence to Gressoney St Jean (28 miles in $5\frac{1}{2}$ hours) twice daily. (Hotel, *see* Appendix.) The Dowager Queen Margherita has had a pretty villa built here.*

Following the lovely valley of Aosta, the train passes under

Fort Bard (1,280 feet), celebrated for its defence by 400 Austrians in 1800, previous to the battle of Marengo, against

an attack of the French army during an entire week. Beyond *Hône-Baril* and *Arnar* lies the village of

Verres, at the entrance of the Challant Valley, between which and the Gressoney Valley rises the rocky *Becca di Flou* (9,370 feet). Near **Montjovet**, with its ruined castle, is the grand Defile of Montjovet, crossed by a great viaduct over the river Dora. After **St. Vincent** comes **Châtillon** (Hotel, *see* Appendix), situated on the gorge of the Matmoire, a torrent from the Matterhorn.

Diligence to Valtournanche (Hotel, see Appendix) About 12 miles in 3½ hours. Very picturesque valley

Crossing and re-crossing the Dora to *Nus*, *St. Marcel*, and *Quart-Villefranche*, the train arrives at the old Roman town of

Aosta (Hotels, *see* Appendix), the capital of the Italian province of the same name. The ancient town walls, the arcades of the amphitheatre, the walls of the old theatre, and the old gates, with the triumphal arch of Augustus, show the importance of Aosta in the days of the Romans. The church of St. Ours, founded in 425, was rebuilt in the twelfth century; the Priory is of the fifteenth century, but the Cathedral dates from the fourteenth century.

Innumerable mountain excursions can be made from Aosta, two of these in the immediate neighbourhood being the **Bocca di Nona** (10,305 feet), ascent 7 hours, and **Mont Emilius** (11,670 feet), 9 hours, both requiring guides.

Aosta to **Martigny** by the Great St. Bernard, Aosta to **Zermatt** by the Col de Valpelline (*see "Cook's Switzerland"*).

A circular tour of four or five days can be made from Aosta to the GRAIAN ALPS, making **Cogne** (grandly situated in full view of the **Grand Paradis**, the Grand St. Pierre, with their glaciers), the starting point. Any of the passes from Cogné, some of which are very difficult, can be first made with guides, and then, according to the time available, **Valsavaranche**, **Rhêmes Notre-Dame**, **Valgrisanche**, **Liverogne** offer an endless variety of passes and mountain scenery before returning to Aosta.

On Wednesday, August 30, 1904, a terrible disaster occurred on the *Grand Paradis* range, between Cogné and Valsavaranche, by which four Englishmen were killed, and their bodies found in a glacier towards Valsavaranche. Their names are Mr. Maryon, Mr. Winterbotham, Mr. Clay, nephew of Sir John Gorst, and the Rev. W. Wright, Vice-Principal of Ripon College.

After a number of successful ascents of peaks of the Grand Paradis range the four Englishmen started from Cogné on the morning of August 30th, with the intention of making their way to the *Petit Paradis*. The weather was fine at first, but later in the day a fog came

on and snow fell. They did not take guides with them on these excursions, all four being experienced and cautious Alpine climbers.

It is supposed that the disaster was caused by a cornice giving way under the climbers' feet. Death must have been instantaneous, owing to the great height from which they fell.

Leaving Aosta for Courmayeur, 21 miles by omnibus or carriage, the road lies along the broad valley of the *Dora Baltea*, past castles and towers, to

Villeneuve, a prettily situated village, whence **Ceresole Reale** (*see* p. 82) can be reached by the Col de Nivolet. Crossing the *Saravanche* to *Arvier* and *Livernoche*, and through wild scenery to *Morger*, and crossing the *Dora Baltea*, arrives at

Pré St. Didier, a pleasant village with baths. Here the road to the Little St. Bernard turns to the left, leading to Bourg St. Maurice, 27 miles, a small town on the Isère. From St. Didier a charming excursion is easily accomplished to the **Tête de Grammont** (8,955 feet), from the summit of which a splendid view of Mont Blanc and the Graian Alps is disclosed. Continuing from Pré St. Didier the road leads through one or two villages and a wooded ravine to

Courmayeur (Hotels, *see* Appendix), an important village of 4,400 inhabitants, delightfully placed at the head of the Aosta valley, a favourite resort of Italians in summer. In the neighbourhood are the sulphur baths of *La Saxe*, and an easily accomplished excursion of about three hours without a guide is to the **Mont de la Saxe**, whence an excellent view is obtained of the S.E. side of Mont Blanc and glaciers.

TURIN TO VENTIMIGLIA AND NICE

By the Col Di Tenda.

This very enjoyable journey of a day and a half, partly by railway and partly by diligence, is not much patronised by travellers, but will be found very interesting, and attended by a variety of beautiful views.

From Turin the railway is taken to Cuneo, Limone, and Vievola, a distance of 81 miles, passing *Carmagnola*, *Racconigi* (where at the summer residence of King Victor Emmanuel the Czar paid a visit in October, 1909), *Sarigliano*, a fortified town (branch line to Saluzzo), *Genola*, Fossano (branch line to Mondovì).

Cuneo, the capital of a province, 15,500 inhabitants; *Borgo San Dalmazzo* (diligence to the *Baths of Valdieri*, and to the *Baths of Vinulio*), and intermediate stations to the terminus of the railway in the valley at the north base of the Col di Tenda at Vievola, whence the Post omnibus starts for Ventimiglia (three times a day). A railway is being constructed to Ventimiglia.

Mondovi (17 miles from Cuneo by rail) is close to the **Santuario di Vico** (a short tram ride) or mausoleum of Charles Emmanuel I. (died 1630), an imposing structure in which his remains were not buried until 47 years after his death. The tomb is the fourth largest in the world.

The new road over the Col di Tenda was opened in 1883, and descends gradually through chestnut groves, skirting the Roja and a ravine to the little town of **Tenda** (one Post omnibus daily to Nice; excursions to various points of the Ligurian Alps). A few miles further down is the Italian Custom House at **S. Dalmazzo di Tenda** (Italian Custom House) where is an old Carthusian Abbey, fitted up as an hotel (English Church Service in summer). Soon the valley contracts, and the road leads to the *Gola di Gaularena*, one of the narrowest and most perpendicular gorges of the Alps. At **Fontana** (French Custom House), the wild character of the scenery gives place to more luxuriant views, and, passing green valleys and ruined Castles at **La Giandola**, the road branches to the left to Ventimiglia (diligence twice daily), 32 miles, and to the right to Nice (51 miles from Tenda).

The route to Nice (diligence once daily from Tenda, *see* p. 86) first ascends to the bleak *Col di Bronis*, then descends to **Sospello** (3,000 inhabitants), where the view extends to the blue Mediterranean. Again the road ascends to the *Col di Braus*, a rocky district, and descending to *Scarena* crosses the Paillon river, and passing through some unimportant villages ends at Nice (*see* Cook's "Health Resorts," &c.), 51 miles from **Tenda**. The return journey from **Nice** is made by diligence once daily to Tenda and Cuneo, whence tram to Turin.

TURIN TO GENOA.

(Viâ Alessandria and Novi.)

One hundred and four miles; $3\frac{1}{2}$ to 8 hours. Eleven trains daily.

The rail crosses the Po before it arrives at the first station—**Moncalieri**, picturesquely situated. Look back and see

the Alps fast fading from the sight. Above Moncalieri rises a hill crowned with a palace erected by Vittorio Amadeo I., and where Vittorio Emanuele I. died in 1824. A great cattle fair is held here annually on October 29 (*see also* p. 84).

Trofarello. (Branch line from here to Savigliano, Savona, Cuneo, and Limone-Vievolta. Diligence from thence to Ventimiglia and Nice.)—Passing through a rich, fertile district, in which villas, farmhouses, vineyards, orchards, streams, towers, and churches are abundant, we reach **Cambiano, Pessione, Valdechiesa** (good views), **Villanova d'Asti**.

All about this region the hilly character of the country increases, and a sharp descent is made to **Villafranca**.

Then **Baldichieri, S. Damiano**, and the vine-clad hills are in view which surround

Asti, on the left bank of the Tanaro. It is a large city (population 19,000) but not very thickly populated. There are some good palaces in the best quarter of the town—the most interesting being the Palazzo Alfieri, in which the poet Alfieri was born in 1749, now converted into an Alfieri Museum. His statue, by *Van*, erected 1862, is in the Piazza. Of the churches, the most remarkable are the Duomo (1348), S. Giovanni, S. Secondo, and S. Pietro. The vine-clad hills surrounding the town give it a highly picturesque appearance. Asti is celebrated for its sparkling wine and its horticulture.

Junction of line to Genoa, via Acqui and Ovada. Line to Mortara. Line to Castagnole. Steam tramway to Cortanze, Montemagno, and Canale.

Soon after leaving Asti the country becomes somewhat flat. **Annone, Cerro, Felizzano, and Solero** are passed, and then the Tanaro is crossed, fortifications are seen, and the traveller arrives at

Alessandria. (Population, 36,000.) (Junction.) (Hotel, *see* Appendix.) *Trains for Novara, for Arona or Milan, or Pavia for Milan; to Piacenza for Bologna; to Sarona, &c. Carriages often changed here.*

Steam tramways to Sale, Tortona, Casale, Spinetta, and Montemagno.

Alessandria is one of the most strongly fortified towns in Italy: but this does not make it interesting. In fact, it is unredeemably tame, and those who make a halt here do so only to obtain an early daylight view of the Apennine scenery on the way to Genoa. During the war of Italian Liberation in 1859, Alessandria formed the key of Piedmont, and was

guarded by the Italians and French with jealous care, Italian women even assisting the labourers engaged in throwing up the earthworks.

Leaving Alessandria, and crossing the Bormida, the road skirts the battlefield of **Marengo**, on the side opposite from that leading to Tortona. Here (June 14, 1800) for twelve hours, the French and Austrians fought, until the river became actually red with blood. Napoleon's victory, dearly purchased by the loss of Desaix, gave him the command of Europe. The plain is now covered with waving masses of corn, mulberry-trees, and luxuriant vines. At

Novi Ligura the Russians and Austrians under Suwarrow, August 15, 1799, defeated the French, killing their general, Joubert. The silkworm is extensively reared in this neighbourhood, especially about **Novi**, the silk of which is reputed to be the best in Italy. The scenery now becomes exceedingly beautiful.

At **Serravalle** we fairly enter the Apennine district.

In this wild and mountainous region modern enterprise and engineering science have achieved a remarkable triumph; the railway, proudly winding its way through vast ravines, crossing mountain torrents, traversing lofty embankments, penetrates some twenty-four tunnels before reaching Genoa. A portion of the Maritime Alps comes into view, their snowy summits adding fresh picturesqueness to the scene. Shortly afterwards the Ronco tunnel, five miles in length, carries us through the very heart of the rocky Apennines; on emerging from which, the whole aspect of the country undergoes a sudden and startling transformation. The wild crags, defiles, and precipices of the Apennine region disappear, and are replaced by smiling cornfields, tempting vineyards, mulberry groves, farms, and country houses, their gardens, containing countless orange-trees unfolding their rich white blossoms in the bright sunshine.

Ronco is the junction of the old line *viâ* Pontedecimo, Bolzaneto, and Rivarolo to Genoa, now only used for local and goods traffic. The present line descends through the **Polcevera Valley**, and after passing **Mignanego** and **San Quirico** old fortifications are seen on the left; villas abound; San Pier d'Arena (where through travellers to or from Nice change carriages), a suburban town, is passed, a tunnel is entered, and we arrive at

Genoa, p. 89.

GENOA.

1. Customs Office
2. Palazzo Rosso
3. Palazzo Bianco
4. Carlo Felice Theatre
5. Railway Station
6. Piazza Principe
7. Piazza D'Armi
8. Post Office
9. Cathedral
10. English Church
11. Piazza di S. Marco
12. Palazzo del Reale
13. Palazzo del Comune
14. Municipal Hospital
15. Ospedale S. Andrea
16. Accademia delle Belle Arti



GENOA.

Italian, GENOVA.

French, GÈNES.

(Population, 260,000.)

(Hotels, *see* Appendix.)

Cook's Office.—17, 19, 21, Piazza della Meridiana, Via Cairoli. Open 9 a.m. to 6 p.m.; closed on Sundays and Christmas Day only.

Post Office (open 8 a.m. to 8 p.m.).—Galleria Mazzini.

Telegraph Office (always open).—Palazzo Ducale.

British Consul-General.—W. Keene, M.V.O., Via Assarotti, 11; **Vice-Consul**, A. Turton.

American Consul-General.—James A. Smith; *Deputy-Consul*, A. Boragino, Via Innocenzo Frugoni, 11—4.

English Church.—Via Goito, 2. Services, 8.15 and 11 a.m., and 5 p.m.

Presbyterian Church.—Via Peschiera, 4. Service, 11 a.m. Sunday.

Physicians.—Dr. Breiting (speaks English), Corso Solferino, 20; telephone, 979; Physician to Protestant Hospital. Prof. Ferrari, Via Assarotti, 12; telephone, 184. Dr. Wild (speaks English, French and German), Via Assarotti, 11—4; telephone 1,683.

Dentists.—Mr. C. S. Bright and Mr. S. C. Bright, Via SS. Giacomo e Filippo; Mr. Markus, Via Roma, 5.

Chemists.—Zerega (English prescriptions), Via Carlo Felice, 2. Anglo-German Pharmacy, Via Cairoli, 38.

Genoa Harbour Mission.—Service Sunday and Tuesday, 7.30 p.m.; 15, Via Milano; social entertainment, Friday, 8 p.m.

Seamen's Institute and Sailors' Home.—73, Via Milano. Open daily, 10 a.m. to 10 p.m.

Theatres.—**Carlo Felice.**—Piazza Carlo Felice (opera);

Politeama Genovese—Near Villetta di Negro.

Variétés.—Teatro Verdi, Via 20 Settembre.

Paganini.—Via Caffaro.

Politeama, Regina Margherita.—Via } In summer,
20 Settembre. } only.

Alifieri.—Via Corsica.

Railway Stations.—There are two Railway Stations at Genoa, the Western (Principe), which is the *main station* for the arrival and departure of passengers, and the Eastern (Brignole), Piazza Verdi (only towards Pisa).

Cab Fares in town are by day 1 lira for the course, after dark 1.50; and by the hour 2 lire by day, and 2.50 after dark; with two horses 2.50 by day, and 3 by night; and half the above fares for every half-hour after the first hour. Fares for the course to Nervi and Pegli as may be agreed upon. For passengers disembarking from steamers the boat tariff is 1 lira per passenger, including 100 kilos of baggage, and 50 c. for every 50 kilos in excess.

Electric Trams.—Many start or end at the Piazza Ferrari. The most important is the tram from the Piazza Zecca to the Fort Castellaccio, 985 feet above the sea; fare $\frac{1}{2}$ fr., starts every 10 or 15 minutes. Up to the station S. Nicolo the course is through a tunnel. At S. Nicolo change into the cable tram for Castellaccio. Although not admitted to the fort, magnificent views are had from various points. The next important tram starts from the Piazza Principe, and ascends to the western end of the Via Circonvallazione, whence it runs to the Piazza Manin, 330 feet above the sea, at the eastern end. Fare, 25 c. The Campo Santo tram starts from the Piazza Deferrari and runs to the Cemetery by the Via Roma, the Via Assarotti, and the Piazza Manin, where it corresponds with the tram between the Piazza Principe and Piazza Manin. Fare, 15 c. Tram every ten minutes between the Piazza Ferrari and the Piazza Principe, fare 2 sous, halting at the principal railway station. From the Piazza Caricamento to Pegli and Voltri in one direction and Rivarolo, Bolzaneto and Pontedecimo in the other.

The journey to Rivarolo has now been shortened $1\frac{1}{2}$ miles by means of a tunnel more than a mile in length, said to be the longest in existence for use by municipal electric service car lines.

From the Piazza Deferrari a train starts every 15 minutes to Nervi (p. 100).

Public Gardens, &c.—The principal gardens are the Acquasola, Piazza Corvetto; the *Villetta già Dinero*,

Piazza Corvetto ; **Villa Rosazza**, Via Milano ; **Villa Gropallo**, Piazza Manin.

* From the **Righi** station and hotels of the Funicular Railway the extensive sea and land views are magnificent.

Steamers run between Genoa and Spezia, Leghorn, Civita Vecchia, Naples, Sicily, Malta, Tunis, Marseilles, Barcelona, Sardinia, Gibraltar, New York, London, Bremen, Hamburg, Rio de Janeiro, Buenos Ayres, Peru, Chili, Alexandria, Port Said, Bombay, Colombo, Shanghai, Singapore, Japan, E. Africa, Australia. For particulars consult local time-tables, or apply at Cook's office.

The majority of the steamers start from the new pier, Ponte Guglielmo.

COOK'S CONDUCTED EXCURSIONS.

An excursion leaves THOS. COOK & SON'S Office, 17, Piazza della Meridiana, *via* Cairoli, daily, except Sunday, at 9.30 a.m. for a tour of the city, accompanied by a competent conductor. Fare, including electric tram and all entrance fees and gratuities, 10 lire, \$2 or 8s. each person. Visitors have the option of returning to their hotels or steamers for luncheon or it may be provided at a charge of 3 lire. For a carriage instead of the electric tramcar 5 lire extra is charged per person. Excursions are also arranged, to start any day, to Portofino Kulm. Fares, according to route and vehicle (1st class by rail), including luncheon 13.90, 18.35 or 17.00.

Tickets for these excursions can be obtained at Cook's office, as above, or at any of the following offices in Italy of THOS. COOK & SON:—

Brindisi, Strada Marina.

Florence, 10, Via Tornabuoni.

Milan, 7, Via A. Manzoni.

Naples, Galleria Vittoria, Via Chiatamone.

Rome, { 54, Piazza Esedra di Termini.

{ 1B, Piazza di Spagna.

Venice, Piazza dei Leoncini, Piazza San Marco.

PRINCIPAL SIGHTS.

Academy of Fine Arts (p. 97), daily, 9 to 3, except Monday.

Campo Santo (p. 100), daily, 9 to 6, or 10 to 5 ; electric tram, 20 c.

Cathedral (p. 97).

Cathedral Treasury (p. 98), Monday and Thursday, 1 to 4,
 $\frac{1}{2}$ fr.

Churches (p. 98).

Harbour, The (p. 93).

Japanese Museum (p. 97), daily, 10 to 3, except Mondays,
 1 fr.; Sundays free.

Palazzo Balbi, p. 96.

„ Balbi-Benarega (p. 96), daily, 1 fr.

„ Bianco (p. 95), daily, 10 to 3.30, 1 lira; Sundays,
 25 c.

„ Brignole-Sale (Rosso) (p. 93), daily, 10 to 3.30,
 except Wednesday and Friday, 50 c.; Sundays, 25 c.

„ Doria (p. 95).

„ Ducale (p. 97).

„ Durazzo-Pallavicini (p. 95), daily, 11 to 4, 1 fr.

„ Reale (p. 97), daily, in the absence of the court,
 Sunday and Thursday, 12 to 4.

„ Università (dell') (p. 96), daily, 10 to 5, Sundays
 excepted.

The Righi (Funicular Railway) (p. 91), magnificent view.

The position of the city and port of Genoa is one of the finest and loveliest in the world. It is a "splendid amphitheatre, terrace rising above terrace, garden upon garden, palace above palace, height upon height."—(*Dickens*.) Its beauty has been compared with that of Bath, Naples, and Constantinople. Genoa was known to the Romans, and some traces of the Roman walls are yet to be found, though since the first circuit of walls was built the included space has been greatly enlarged, so that at the present time the inner walls comprise a circuit of seven miles, and the broad rampart of the outer walls is no less than twenty miles in circumference.

The magnificent harbour of Genoa was the cause of the mediæval prosperity of the city. The Republic was founded in the tenth century, and long rivalled Pisa and Venice. The head of the Republic was called the Doge, and was generally elected from the four great families of Genoa—the *Doria*, *Spinola*, *Grimaldi*, and *Fieschi*. The Hotel de la Ville is in one of the palaces of Fieschi, in which the famous conspiracy took place. The apartment which was the scene of the conspiracy still exists: it is decorated with frescoes of the sixteenth century. The two former were Ghibellines, the

two latter Guelphs, and these party divisions in Genoa, as in other Italian cities, were the frequent causes of fierce domestic struggles. In the sixteenth century a new constitution was given to the Genoese by Andrea Doria, but the power of the city was then declining. Her rich possessions in the Levant gradually fell into the hands of the Turks, her trade was diminishing, and her wealth lessened. Genoa was subsequently attacked by the French and Germans. In 1805 it was annexed to the French Empire, and in 1815 was ceded to Sardinia. It is now one of the most flourishing Italian ports. Commerce is returning to Genoa, and, with Italian liberty, better and more prosperous times seem to be in store for her, and the Suez Canal has stimulated her commerce with the East.

The **Harbour** (*Porto*) is about two miles in diameter, and is protected by two moles. That to the east is called the *Molo Vecchio* (old mole); the western mole is the *Molo Nuovo* (new mole). The opening of the harbour between the extreme points of the moles is about the third of a mile wide. At the extremity of each mole is a light, and on a tongue of land to the south of the new mole is a new lighthouse, the lantern of which is 520 feet above the level of the sea. The interior of the lighthouse, which stands on a hill of considerable elevation, may be visited, and from the top (fee for admission, 1 fr.) a magnificent prospect of open sea, harbour, and city is obtained. The new harbour and the inner basin have been provided with extensive quays and large wharfage, thanks partly to the generosity of the Duke of Galliera, who left twenty million francs for improvements, on condition that the government of the city advanced the remainder of the sum required.

The **Railway** skirts the harbour, and tramways are laid down on many of the quays. The **Arsenal** (*Arsenale di Marina*) and **Royal Dockyard** (*Darsena Reale*) are to the north of the harbour. Near the **Deposito Franco** was formerly the *Banco di San Giorgio*, or Bank of St. George, the most ancient banking establishment in Europe. It was founded in 1346, and continued to exist until the French Revolution. Now it is occupied by the **Consorzio Autonomo** of the harbour.

Genoa is pre-eminently the city of palaces, some of the most important being as follows:—

The **Brignole-Sale Palace**, or *Palazzo Rosso*—owing the latter name to its red exterior which mars the architectural

effect of the building—is in the *Via Garibaldi*, 18. It contains, on the second floor, the best collection of pictures in Genoa. Admission free, daily 10 to 3.30, except Wednesday and Friday, 50 c.; Sundays, 25 c.

In 1874 the Palace Brignole-Sale was presented to the town by the Duchess de Ferrari and Galliera, whose husband had previously given twenty million francs for the new harbour. The Duchess has also founded a new hospital, upon which she has expended several millions of francs, and which is one of the first in Europe.

The principal pictures in the gallery of the Palace (second floor) are:—

1. In the First entrance room, Portraits of the Brignole-Sale family.
2. In the Alcove, Portraits of the family.
3. *Sala della Gioventù*.

Charity	<i>L. Cambiaso.</i>
St. Justina	<i>C. Calviari.</i>
Cleopatra	<i>Guercino.</i>

4. *Sala Grande*.

Lot and his daughters	<i>Guidobono.</i>
Rape of the Sabines	<i>V. Castello.</i>

Ceiling decorated with the arms of the Brignoles and other Genoese families.

5. *Sala della Primavera*.

The Prince of Orange	<i>Van Dyck.</i>
Antonio Brignole, Equestrian Portrait	<i>Ibid.</i>
Marchese Paolina Brignole	<i>Ibid.</i>
Portrait of a Warrior	<i>Tintoretto.</i>
Philip II.	<i>Titian.</i>
A Crucifixion	<i>Van Dyck.</i>

6. *Sala dell' Estate*.

St. Sebastian	<i>Guido.</i>
The Raising of Lazarus	<i>Caravaggio.</i>
Christ Bearing the Cross	<i>Lanfranco.</i>
Adoration of the Shepherds	<i>P. Veronese.</i>

(Sketch from his large picture.)

Christ Expelling the Traders from the Temple	<i>Guercino.</i>
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7. *Sala dell' Autunno*.

Frescoes	<i>Piola.</i>
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Madonna, Infant Christ, St. John the Baptist,
St. John the Evangelist, and St. Bartholo-

mew	<i>Guercino.</i>
Madonna	<i>A. del Sarto.</i>
Christ with the Globe	<i>Guido.</i>

8. *Sala dell' Inverno.*

Judith and Holofernes	<i>P. Veronese.</i>
Holy Family	<i>Murillo.</i>
Virgin and Child	<i>Rubens.</i>
Virgin and Saints	<i>J. C. Procacini.</i>
Magdalen	<i>A. Varosari.</i>

9. *Sala della Vita dell' Uomo.*

Portrait in Spanish Dress	<i>Van Dyck.</i>
Jeronima Brignole-Sale and her Daughter	<i>Ibid.</i>

(Two of the painter's masterpieces.)

In this, and in most of the palaces of Genoa, hand catalogues, describing the pictures will be found in each room.

Palazzo Bianco.—Opposite the Palazzo Rosso, formerly the property of the Brignole-Sale family and bequeathed to the city by the Duchess of Galliera in 1889. It has, since 1893, been converted into a museum containing a number of art treasures, collections of porcelain and majolica, paintings and historical relics of Columbus. Admission daily, 10–3.30, 1 fr.; Sundays, 25 c. Catalogue of the contents in each room.

The **Doria Palace** (*Palazzo del Principe Doria*), situated between the Piazza Acquaverde and the railway station, was remodelled by Andrea Doria, called the “father of his country,” who died in 1560, at an advanced age. The palace is beautifully situated, its gardens extending to the sea. The walks are laid out with cypress and orange trees, and are adorned with choice vases and statues. The frescoes and general decoration of the palace were designed by *Pierino del Vaga*, pupil of Raphael. The principal rooms shown are the great hall, the corridor, containing the family portraits, and the saloon. In the garden is a monument to a favourite dog which belonged to Andrea Doria.

The **Palazzo Durazzo-Pallavicini** (formerly della Scala), open daily, 11 to 4, 1 fr., contains some fine pictures transferred from the Palazzo Pallavicini. This handsome

palace in the Via Balbi has a beautiful façade, and a superb staircase. The works of art most worthy of notice are :—

Ecce Homo	<i>Guercino.</i>
Christ and a Magdalen	<i>Albani.</i>
Adoration of the Magi	<i>A. del Sarto.</i>
Holy Family	<i>Luca Giordano.</i>
Madonna and Saints	<i>A. del Sarto.</i>
Angel Liberating St. Peter	<i>Rubens.</i>
Christ on the Cross, and St. Francis	<i>Guido.</i>
Madonna della Colonna ; so called from the column introduced into the picture. Ascribed to	<i>Raphael.</i>
Five Circular Family Portraits	<i>Van Dyck.</i>
Coriolanus and Vituria. The portraits are supposed to be those of James I. of England, his wife and children : a fine painting	<i>Ibid.</i>
Bathsheba in the Bath	<i>Franceschini.</i>
A Magdalen (on copper)	<i>A. Carracci.</i>
Cattle and Sheep	<i>Bassano.</i>

The **Balbi-Senarega Palace**, in the Via Balbi, possesses a handsome court, surrounded with columns. The family apartments on the upper storey are luxuriously furnished, and contain a few pictures. (Admission, on introduction only.) The best are :—

An Equestrian Portrait	<i>Van Dyck.</i>
Joseph Interpreting the Dream of the Chief Butler	<i>B. Strozzi.</i>
Lucretia	<i>Guido.</i>
Christ and the Apostles. Designed by	<i>Michael Angelo.</i>
A Holy Family	<i>Van Dyck.</i>
Portrait of Paolo Balbi	<i>Ibid.</i>

The head was altered by Velasquez to that of Philip II. of Spain to save the picture from destruction, when P. Balbi was banished.

St. Jerome	<i>Guido.</i>
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The **Palazzo Balbi**, 18, Via Cairoli, built in 1780, is much admired for its grand staircases.

Palazzo dell' Università, or the **Athenæum**, Via Balbi, No. 5, was erected by the Balbi Family for the Jesuits, the walls being decorated with frescoes and oil-paintings. It

now contains (second floor) a **Museum of Natural History** (to be shortly transferred to a new building in the Esplanade du Bisagno), a **Library** of 150,000 volumes, and Schools of Medicine, Law, and Humanities. There is also a collection of ancient Genoese coins. Open daily, Sundays excepted.

The Academy of Fine Arts, in the Piazza Carlo Felice, contains paintings, casts, inscriptions, and a library of 40,000 volumes.

The other principal palaces are the

Royal Palace (*Palazzo Reale*), Via Balbi, which, though well furnished, contains few objects of interest, the art treasures having been removed to Turin; the largest and most handsome palace in Genoa, the

Spinola Palace (*Palazzo Spinola*), built of alternate courses of black and white marble, at present a Commercial School; the

Ducal Palace (*Palazzo Ducale*), in the Piazza Umberto Primo, now used as the Town Hall and Law Courts, of white marble, with statues of the Doges in the niches. Besides these there are the **Palazzo Municipale** (late *Doria Tursi*), the **Serra Palace**, the **Negrone Palace**, and many others, mostly in the Via Garibaldi.

The **Accademia di Belle Arti**, in the Piazza Deferrari, was founded by the Doria family. A large number of pupils attend the various art schools, and there is a collection of pictures by Genoese artists. On the first floor a Public Library, containing 50,000 volumes, is open to the public. On the second floor is the **Museo Chiossone**, inaugurated 30th October, 1905, by King Victor Emmanuel III., containing a valuable collection of Japanese and Chinese antiquities, besides reproductions of many *chefs-d'œuvre* of national and foreign museums. Open daily, 10—3; except Mondays, 1 fr. Free on Sundays, 10—4.

Here commences the new Via 20 Settembre.

The **Cathedral** (*Duomo*) is dedicated to St. Lawrence. It was erected on the site of an older church, and consecrated in 1118, by Pope Gelasio II., but has been subsequently altered so that it exhibits various styles of architecture. It has only one tower, though doubtless it was intended to build another. Over the principal entrance is a bas-relief representing the martyrdom of St. Lawrence. In several places in the outer walls parts of sarcophagi, &c., of the Roman period, have been inserted. Entering

the church under a groined Gothic porch of black and white marble, the visitor finds himself in the **nave**, which is separated from the side-aisles by handsome Corinthian columns, which support pointed arches. The **choir** is richly carved and gilt in a modern style. Over the high altar is a **statue of the Madonna** in bronze, by *G. Bianchi*. The **Chapel of St. John the Baptist** is divided from the church by a late **Gothic screen**, richly carved. Over the altar is a canopy on four porphyry pillars; and in the sarcophagus are said to be relics of St. John the Baptist. Around the chapel are several statues.

The **Treasury** of the Cathedral (open Mondays and Thursdays, 1—4, $\frac{1}{2}$ fr.) contains the **Sacro Catino**, taken by the Crusaders at Caesarea, A.D. 1101. Of this relic there are three different accounts: (1) that it was a vessel given by the Queen of Sheba to King Solomon; (2) that it contained the paschal lamb at the Last Supper, and (3) that it was the vessel in which Joseph of Arimathea received the blood which flowed from the Saviour's side. It was long supposed that this relic was of emerald, but it is really only glass.

Near the Cathedral is the **Baptistery**, which is, however, not used at the present time.

The **Church of St. Ambrose** (*Sant' Ambrogio, or di Gesu*) is the Jesuits' church. The interior is richly decorated with marbles, gilding, and paintings. Of the latter, several should be noted—especially the Assumption of the Virgin, by *Guido*, in the third chapel on the right; the Circumcision, over the high altar, by *Rubens*; and St. Ignatius, also by *Rubens*.

The **Basilica of Santa Maria di Carignano**, on a hill near the sea in the south-east part of the town, was built in 1552, at the expense of the Sauli family. It is in the form of a Greek cross, and is surmounted by a lofty dome, which commands a magnificent view. The interior has some paintings and statues of merit. Opposite the church is a bridge of bold design, connecting two hills (fine point of view). This was also built by the Sauli, in 1718.

The ancient church of **St. Matthew** (*San Matteo*), in the centre of the town, contains the monuments of the Doria family. The church, though small, is one of the most interesting and richly decorated in the city. Above the high altar is A. Doria's sword.

Genoa has nearly eighty other churches, but they scarcely demand separate notice, with the exception of the

Church of the Annunciation (*Santissima Annunziata*), 17th century, which has a sumptuous interior.

The **Statue of Columbus**, erected 1862, is close to the Railway Station. Columbus was born at Cogoleto, a small town on the Riviera di Ponente, along which the road to Nice passes (p. 23). The monument is of white marble and is surrounded by sitting figures representing Religion, Wisdom, Force, and Geography. Between these are reliefs, the subjects of which are taken from the history of Columbus. The statue at the top represents the discoverer. It rests on an anchor, and a figure of America kneels at its feet. The **House of Columbus** (open Monday, Wednesday, and Friday, 11 to 3) is in the Vico Ponticelli 37. There is a smaller statue to him in a street near the harbour. The equestrian **Statue of Victor Emmanuel II.** is in the centre of the Piazza Corvetto; and that of **Giuseppe Mazzini** in the Villetta di Negro, opposite the Piazza Corvetto. The house in which Giuseppe Mazzini was born, No. 21 Via Lomellini, has been converted into a Mazzini Library, containing documents relative to his life, &c.

The **Principal Streets**—which, like the Boulevards of Paris, encircle the city—are the *Via Balbi*, *Via Garibaldi*, *Via Roma*, *Via Assarotti*, *Via Carlo Felice*, and the *Strada Carlo Alberto*, *Galleria Mazzini*, and the beautiful new *Via 20 Settembre*. In the *Strada degli Orefici* are shops in which the beautiful Genoese filigree work is sold. Trams run in all directions.

The **Via di Circonvallazione a Monte** laid out on the hills at the back of the city affords a very enjoyable walk or drive. From the Forte Castellaccio to S. Nicolo a cable tramway runs at frequent intervals. The **Via di Circonvallazione a Mare**, completed in 1893, begins at the Piazza Cavour, passes the docks, and ascends to the high road to Nervi.

The **Teatro Carlo Felice** is in the Piazza of the same name. Statue of Giuseppe Garibaldi opposite (inaugurated 1893). Besides this there are several smaller theatres, such as the Theatres Paganini and Apollo, the Politeamas, Regina Margherita, Genovese, Alfieri, &c. (see p. 89).

In the north-east of the city are the **Public Gardens** (*Giardino Pubblico*), in the neighbourhood of which are some pleasant villas. From the **Villetta di Negro**, a well-kept

garden, where one of the finest views of Genoa is obtained, and a lovely drive may be recommended to the Via di Circonvallazione a Mare. The **Villa Rosazza**, opposite the new Terrace, overlooking the sea, should also be visited. A favourite excursion is to the **Villa Pallavicini**, at Pegli, a station on the Genoa and Nice Railway.

The **Campo Santo** (*Cimitero di Stagliano*) outside the Porto Romano, about forty minutes' drive, or by electric tram, 20 c., every half-hour from the Piazza Deferrari, is one of the largest of its kind in Europe, laid out with great taste, and containing splendid monuments, many of them very realistic. Giuseppe Mazzini's tomb is here. Open daily, 9 to 6 or 10 to 5.

The Mortuary Chapel has a huge dome resting on 16 black marble columns, each a single block 32 feet high. Round the interior are eight colossal statues—Adam, Eve, Moses, Ezekiel, Daniel, the Apostle John, the Archangel Michael, and the Virgin Mary. There are four altars round the walls, and an altar of pure white marble in the centre.

Nervi (Hotels, *see* Appendix), on the Riviera di Levante, a much-frequented sea-bathing resort, eight miles by rail from Genoa (or by electric tram). Recco, S. Margherita, Rapallo, Chiavari, Sestri, and other places on the Riviera are also popular as winter resorts. (See p. 306 and Cook's "Health Resorts.")

Genoa to Pisa, p. 305.

TURIN TO MILAN.

By Vercelli and Novara.

The distance is ninety-three miles; the time $2\frac{1}{2}$ to 5 hours; 8 trains daily. The views are interesting throughout, and the best are obtained on the **left hand**, the Alps being visible. Close to the line many rice-fields will be observed in the season. Crossing the Dora Riparia, the train passes one or two small stations, one or two tributaries of the Po, and arrives at

Chivasso, Junction for Ivrea and Aosta, whence diligence for Courmayeur, &c. (p. 82).

Chivasso is a small town of no great importance; its church, San Pietro, dates from 1445; it was once the residence of the Counts of Montferrat; and the ruined tower, from which some trees are curiously growing, marks the place where

their palace stood. Chivasso is most celebrated in modern times for its proximity to the **Cavour Canal**, one of the greatest works of its kind. The canal passes over the Dora Baltea River by an aqueduct 2,500 yards in length, and under the rivers Elvo, Sesia, Agnoglio, and Terdoppia, by syphon tunnels formed of masonry. The Po, which has been aptly denominated the Nile of Upper Italy, descending from Monte Viso, in the Cottian Alps, runs through the plain of Upper Piedmont or Montferrat, which consists of a deep alluvium of a most fertile character. The river irrigates the district of Turin, where it receives the drainage waters from the meadows which surround the city, as well as much of its sewage. It then pursues its course, and is swollen before it reaches Chivasso by the junction of the rivers Dora Riparia, Orco, and Malone. Sulphur Baths at San Genesio, (2 miles from Chivasso) open May to November.

The next station is Torazza; and soon after leaving it, the train crosses the Dora Baltea, a rapid torrent descending from Mont Blanc by way of Ivrea. Then Saluggia, Livorno-Vercellese, Bianze, and Tronzano.

At **Santhia** there is a junction to Biella, a picturesque town of 16,000 inhabitants with a large Cathedral, a large Renaissance Church, Public Gardens, &c. Steam tramway to Ivrea.

From Santhia a new line (opened in 1906) runs to Borgomanero and Arona, for the Simplon Railway.

Before reaching the next station, S. Germano, the Cavour Canal is crossed. The views between San Germano, and Novara, are very interesting all the way—the magnificent group of Monte Rosa being seen to great advantage.

Vercelli,

population 18,000, is situated on the right bank of the Sesia, about thirteen miles from Novara. A few hours can be well spent in this venerable city, but it is a poor place for a prolonged stay.

The **Cathedral** (or Duomo) is of white marble, with four steeples, built by *Pellegrino Tibaldi*, sixteenth century; the entrance is imposing, with large statues of the Saviour, Evangelists, and Apostles. In this church is the tomb of S. Eusebius, the first bishop. In the Library there is his celebrated MS. of the Gospels in Latin, the earliest extant,

and considered by Biblical critics the first in importance. The tomb of S. Amadeus, richly overlaid with silver, is also in this church. The **Library** contains an invaluable collection of MSS.—the next most remarkable to the Gospel of S. Eusebius being a collection of Anglo-Saxon poems brought from England by Cardinal Bicchieri, a native of Vercelli, a Papal legate in England in the reigns of John and Henry III.

The **Church of S. Andrea**, and adjoining hospital founded by Cardinal Bicchieri. (It was he who excommunicated Stephen Langton and Prince Louis in the matter of the Magna Charta in King John's reign.) The church is a strange mixture of all styles, and has suffered much from restorations.

The **Church of S. Cristoforo**, celebrated for the frescoes by *Gaudenzio Ferrari*. They represent the history of the Virgin—Birth, Marriage, Assumption, &c.; the History of the Magdalen (including a representation of her Landing at Marseilles).

The **Church of S. Bernardino**.—A fine fresco by *Gaudenzio Ferrari*, of our Lord about to be crucified.

In the market-place—a vast square surrounded with good buildings—is a statue of Cavour.

Steam Tramways to Aranco in the Valley of the Sesia to Trino, and to Casale-Monferrato.

[From Vercelli the railway branches off to Casale-Monferrato and Valenza, for Pavia (p. 138), or Alessandria (p. 87).]

Four to five miles from Vercelli is **Paalestro**, where, in 1859, the Austrians were defeated by Sardinians and French Zouaves.

Continuing by rail, the Sesia is crossed, stations Borgo-Vercelli and Ponzana are passed, and the traveller arrives at

Novara.

(Population, 18,000.)

Junction for Arona (one hour), Genoa (four hours).

Carriages are often changed at Novara. Tramway to Vigevano and to Biandrate.

Novara to Domodossola, 56 miles by rail, *viâ* Orta, Omegna (head of Lake of Orta), Gravellona-Toce, Piedimulera (for Macugnaga, 20 miles by road) (Hotels, *see* Appendix).

Novara is an old, irregularly built, and was once a

strongly fortified town. The total defeat of the Piedmontese army (a short distance to the south of the town) by the Austrians, under Marshal Radetsky, in March, 1849, led to the abdication of Carlo Alberto.

There are many interesting things to see in Novara, and the views are very enjoyable, especially those which command the whole Monte Rosa group.

The **Cathedral** has a very rich altar, with sculptures, by *Thorwaldsen*. In the chapel of S. Joseph, frescoes by *Luini*. In sacristy, frescoes by *Gaudenzio Ferrari*, and *Lanini*. Pavement, curious mosaics, tenth century.

In the **Baptistry**, adjoining the church, are some curious coloured figures, life-size, supposed to represent "The Passion."

The **Church of S. Gaudenzio**, patron saint of Novara, is a very handsome structure—built 1560. Some fine pictures by *Gaudenzio Ferrari*. The **Campanile** is well worth the trouble of ascending; it is 420 feet in height, and the view from it is exceptionally extensive.

In the town there are three modern monuments of merit: one to Carlo Emanuele III., by *Marchesi*; another to Carlo Alberto; and one, near the railway station, to Count Cavour.

Branch line to Lago d'Orta (twenty-seven miles—two hours); to Seregno (thirty-four miles); to

Varallo (thirty-four miles), in the Val Sesia (Hotel, *see* Appendix)—noted for its large hydropathic establishment, open from June to September; and for the **Sacro Monte** (2,000 ft.), with easy access to a pilgrimage church and chapels, or oratories containing sacred history scenes represented by life-size terra-cotta figures, the work of *Gaudenzio Ferrari*. From Varallo to Alagna (Hotel, *see* Appendix) by omnibus (23 miles) daily in five hours. At Novara the Turin and Milan line is crossed by that from Bellinzona to Genoa.

Resuming the railway journey the train passes *Trecate*. Near S. Martino the line crosses the Ticino (where is a bridge which the Austrians attempted to destroy just before the battle of Magenta, so as to prevent the French from crossing it, but did not succeed in their plan); and a short distance further on, the Naviglio Grande—probably the first artificial canal ever made in Europe—is crossed. Then, on the right, is seen a **Monument**, and the train arrives at **Magenta**, a name fresh in memory. Here the French and Sardinians defeated the Austrians, June 4, 1859, and here fell thick and fast the blows that broke the chain which held Italy in the bondage of Austria. Close to the station

will be seen mounds and crosses, marking the place where many fell and were buried. Yonder, on the hill, is a little memorial chapel, with a charnel house beside it, also a statue of Marshal MacMahon. But as one looks across the fertile scene, how hard it is to realise that 16,800 Allies and 21,000 Austrians fell here! The President of France, General MacMahon, who was the world's hero when this battle took place, and by whose strategy and valour this great victory was achieved, was then created Marshal of France and Duke of Magenta.

After Magenta, Stations *Vittuone, Rho, Musocco*—and then the train arrives at **Milan** (p. 105).

Milan to Venice, p. 140.

Milan to Bologna, p. 266 ; Bologna to Florence, p. 297.

Florence to Rome, p. 322.

MILAN.

Italian, MILANO. *German*, MAILAND.

(Population, 490,000, including military and suburbs.)

(Hotels, *see* Appendix.)

Railway Stations.—*Central*, just opposite the Porto Principe Umberto, for trains to and from Novara, Como, Verona, &c. A new station is to be built north-east of the existing station which will be demolished. It will front on to the Piazza Andrea Doria. *Northern* (Nord-Milano) for Varese-Laveno and Lake Maggiore and for the Northern Railway. *Porta Ticinese*, Corso C. Colombo, for the Alessandria line and branches.

Cook's Office.—Via A. Manzoni, 7.

Post and Telegraph Office.—Via Bochetto, near the Piazza del Duomo.

Electric Railway.—From the Piazza del Campo Santo to Monza (*see* p. 132).

Electric Tramways.—From the Duomo to the Gates, and to the Railway Station. All round the city.

Steam Tramways to all parts of Lombardy. *See* time-tables.

Taximeter Cabs.—Per drive 1 fr.; per hour 1½ fr.; luggage 25 c. each article.

Theatres.—*See* p. 130.

English Physician.—Dr. John Hill, Via Principe Umberto, 17.

British Consul.—J. H. Towsey, Via Solferino, 19.

American Consul.—J. E. Dunning, Via Bettino Ricasoli, 2.

English Church.—Via Solferino, 17. Services at 8.30 a.m., 11 a.m., and 3.30 p.m. (next the British Consulate).

Waldensian Church.—Piazza S. Giovanni in Conca.

COOK'S CONDUCTED EXCURSIONS.

An Excursion leaves THOS. COOK & SON'S Office, 7, Via A. Manzoni daily (except Sundays and holidays) at 9.30 a.m. for a tour of the city, accompanied by a competent conductor. Fare, including conveyance, and all entrance fees and gratuities, 15 lire, \$2.95 or 12s. each person (a minimum of two).

A Daily Excursion (Sundays and holidays excepted) has been arranged to the Certosia of Pavia. Fare, including services of a competent conductor, conveyance, railway fares and all entrance fees, 13 lire, \$2.55 or 10s. 5d. each person (a minimum of two). The excursion may also be made by motor car. Fare, 30 lire, \$5.85, or £1 4s. per person (a minimum of three) or 25 lire, \$4.90, or £1 each for a party of five persons.

Tickets for these excursions can be obtained at the Office, as above, or at any of the following offices in Italy of THOS. COOK & SON :—

Brindisi, Strada Marina.

Florence, 10, Via Tornabuoni.

Genoa, 17, 19, 21, Piazza della Meridiana, Via Cairoli.

Naples, Galleria Vittoria, Via Chiatamone.

Rome, { 54, Piazza Esedra di Termini.
 { 1B, Piazza di Spagna.

Venice, Piazza dei Leoncini, Piazza San Marco.

PRINCIPAL SIGHTS, AND TIMES FOR SEEING THEM.

Ambrosian Library. Daily, 10 to 3; Sundays and fête days 1 to 3, 50 c.; Wednesdays free. Picture Gallery, ditto. p. 128.

Arco della Pace. p. 109.

Arena. p. 131.

Brera (Picture Gallery). 1 fr. 9 to 4.30, summer; 10 to 4, winter; Sundays and holidays, 10 to 2. p. 122.

Castello Sforzesco. (1) Galleria d'Arte Moderna; (2) Museo del Risorgimento Nazionale; (3) Museo Archeologico ed Artistico. Open daily, 10 to 4 (or 5), except Mondays, 1 to 4 (or 5). Free on Thursdays, Sundays, and holidays, 9 to 11.30. Inclusive ticket, 1½ fr.; Thursdays (after 11.30), 75 c.; Sundays and holidays (after 11.30), 30 c.

- For each museum (1 and 3) on Thursdays (after 11.30), 50 c. ; Sundays and holidays (after 11.30), 20 c. ; other days, 1 fr. ; except 2, 20 c. p. 121.
- Cathedral (Duomo). Daily. Treasury (2 fr.). Chapel of S. Carlo Borromeo—5 fr. for a party. p. 111.
- Cemetery (Campo Santo). Daily. Free. p. 131.
- Certosa di Pavia. Rail or Tram. p. 137.
- Churches.—Eighty in all.
- S. Ambrogio. p. 116.
- S. Maria delle Grazie, and Monastery, with Last Supper, *L. da Vinci*. p. 119.
- Galleria Vittorio Emanuele. p. 111.
- Poldi-Pezzoli Museum. Daily 9 to 4 ; Sundays and holidays, 11 to 3. 1 fr. p. 129.
- Theatre, La Scala. Opera and ballet during Carnival, and in autumn. p. 130.

Milan, the capital of Lombardy, is one of the most thriving cities of Italy and ranks second as regards population. Travellers coming to Italy *via* any of the Alpine Passes from Switzerland—the Simplon, the St. Gothard, or the Splügen—are here introduced into Italian life, the city being the terminus of those three great routes. The population is about 630,000 (including suburbs and garrison), and the circumference of the city—which in shape resembles a hexagon—is about eight miles. The average height above the level of the sea is 430 feet.

Milan, the ancient Mediolanum, was founded by the Insular Gauls, and rapidly grew in wealth and importance. It was sacked by Attila (the scourge of God), King of the Goths, in 452. The city, however, again flourished and increased in importance, until 1162, when it was destroyed by Frederick Barbarossa, the great Emperor of Germany, who only left the Church of St. Ambrose and a few other churches standing amidst the ruins of what had been one of the most beautiful cities of Europe. The inhabitants were scattered amongst the people of the neighbouring towns for five years ; but, on the formation of the Lombard league against the Emperor in 1167, it was resolved by the deputies of Cremona, Mantua, Verona, and other towns to bring back the Milanese and to rebuild the city. The Visconti and the Sforza families successively governed Milan down to 1535 ; and it was during the rule of the latter house that Leonardo da Vinci resided here. Subse-

quently Milan passed into the hands of the Spaniards. In 1714 it belonged to Austria. During the time of the French Revolution and of Napoleon the First, it was the capital of the Cisalpine Republic, and, on the formation of the kingdom of Italy under Napoleon, it became the capital. By the Treaty of Vienna it was ceded to Austria, who retained it (with the brief exception of the Revolution of 1848) until 1859, when, upon the conclusion of the peace which followed the battles of Magenta and Solferino, it became part of the kingdom of Italy.

Milan has played an important part in church history. The honours of canonisation have been decreed by the Church of Rome to twenty-three of its bishops. In the year 313 the celebrated decree tolerating Christianity was published at Milan by Constantine the Great, shortly after his accession to the empire of the world. This was the beginning of the Imperial connection with Christianity. In A.D. 387 the gates of the then Cathedral, now the Church of St. Ambrose (*Sant' Ambrogio*), were closed by that celebrated Archbishop against the Emperor Theodosius—who, having been insulted by certain inhabitants of Thessalonica, put to the sword seven thousand persons without regard to age or sex. Hearing of this terrible vengeance, St. Ambrose wrote a letter to the Emperor, reprov-ing him for his wickedness; and, when on a subsequent Sunday, Theodosius was about to enter the church in order to attend service, the Archbishop confronted him in the vestibule, and refused him admission until he had shown some signs of penitence. In the same church St. Augustine was, after his conversion, baptised by St. Ambrose, who then, according to the generally received tradition, composed the *Te Deum*. Down to the present the churches of Milan celebrate Mass according to the *Ambrosian rite*, which is somewhat longer than the ordinary service, and differs from it in several important particulars; and although various popes have endeavoured to introduce the Roman ritual, the Milanese churches have retained their independence.

San Carlo Borromeo (*see* p. 48) was another celebrated Archbishop of Milan. His shrine is in the Cathedral (*see* p. 111), of which he was a liberal benefactor. His devotedness to the poor during a terrible plague which ravaged the city whilst he held the See, combined with his numerous charities, have caused his name to be gratefully remembered. The Pope's legate who laid the interdict on England in the reign of King

John was also an archbishop here. Readers of Shakespeare will recollect how he describes himself in the play:—

“I, Pandulph, of fair Milan Cardinal,
And from Pope Innocent the legate here,” &c.—Act 3, Sc. 1.

Nor should it be forgotten that several scenes of the “Two Gentlemen of Verona” are laid in Milan, and that Prospero, the rightful Duke, in the concluding scene of “The Tempest,” declares that on leaving the enchanted island he will

“ . . . retire me to my Milan, where
Every third thought shall be my grave.”

The neighbourhood of Milan has been the scene of many modern battles. *Lodi* and *Marengo*, victories of the first Napoleon; *Novara*, where the Sardinians under Charles Albert were defeated by the Austrians in 1849; *Magenta*, one of Napoleon the Third's Italian victories; the battle of *Malegnano*, June 7, 1515, and another battle of *Malegnano*, in which Napoleon the Third took part, were all fought near Milan, and the battlefields can be visited from the city.

The wall, with fourteen gates, that formerly surrounded the city, has been demolished. On the north-west side of the city, between the *Porta Magenta* (formerly the *Porta Vercellina*) and the *Porta Tanaglia*, is the **Castello Sforzesco**, containing the municipal art collections. Behind the Castello is the *Nuovo Parco*, in which was a portion of the buildings of the Exhibition of 1906 (April to November), the remaining portion being in the *Piazza d'Armi* (see p. 110). In the centre of the north-west side of the *Piazza* is a magnificent **Triumphal Arch**, now called the **Arco della Pace**, underneath which passes the Simplon road (*Strada del Sempione*). On the top of the Arch is a bronze figure of Peace, in a car drawn by six horses, by *Sanziorgio*. On the sides towards the city are representations of the rivers Po and Ticino, and bas-reliefs of the battle of Culm; the entry of Francis I. into Milan; the capitulation of Dresden; the passage of the Rhine; the foundation of the Lombardo-Venetian kingdom; and the occupation of Lyons. On the outside of the Arch are figures of the rivers Tagliamento and Adige. The bas-reliefs represent the re-institution of the Iron Crown; the Congress of Vienna; the occupation of Paris by the Allies; the entry of the Allied Sovereigns into Paris; the Peace of Paris; and the occupation of Milan by the Austrians

in 1814. On the eastern side of the Arch is a bas-relief of the battle of Leipzig, and on the western the battle of Arcis-sur-Aube. The ascent to the summit is easy, and a splendid prospect of the Alps is visible, but inferior to that from the Cathedral.

Following the **circuit of the walls** in a northerly direction the visitor passes the *Porta Tanaglia*; the *Porta Garibaldi* (formerly the *Porta Comasina*), outside which is the spacious new cemetery; the *Porta Nuova*, on the rampart, near which is a view of the Alps; the *Porta Orientale*; the *Porta Tosa*, now called *Porta Vittorio*, where is the celebrated monument by *Grandi*, representing the five days of the Revolution in 1848, when the Milanese drove out the Austrian troops; the *Porta Romana*, at the south-east angle of the walls; the *Porta Vigentina*; the *Porta Ludovica*; the *Porta Ticinese*; *Porta Magenta*, and thence to the *Arco della Pace*; *Porta Volta*; *Porta Monforte*; and *Porta Principe Umberto*, by which gate travellers enter Milan from the railway.

Milan is increasing rapidly. Old quarters are giving place to splendid blocks of new buildings. New barracks and exercise grounds have been provided outside the city. The electric light is in general use, more so, perhaps, than in any other large European city. Trams, electric and steam, run in all quarters of the town and suburbs, from the *Piazza d'Armi* (see p. 109), *Porta Magenta*, *Porta Venezia*, &c. Most of the steam tramways connect with other lines, which go on to Brescia, Bergamo, Cremona, Certosa, Pavia, &c. The Public Gardens are numerous, laid out with excellent taste, and well kept. Those situated between the *Porta Venezia* and the *Porta Nuova*, containing fine specimen trees, sheets of water, and avenues, are favourite resorts of the Milanese, while the broad chestnut avenue on the old rampart bordering the gardens is a fashionable drive in the evening.

The present walls were built by the Spaniards in the sixteenth century. The older walls, razed by Frederick Barbarossa, included a much smaller space. Their site is marked by a canal, outside which runs a road. Between the canal and the existing walls are the *Borge*, or boroughs, generally corresponding in name with the gate to which they lead. A large part of the space between the older and later

circumvallations is occupied by gardens and palaces with grounds.

Milan was formerly famous for its steel, and at one period set the fashions to Europe—whence the English word “mil-liner.” It is now a thriving place of business, and the centre of the silk trade. Jewellers’ shops abound, especially in the arcades near the Cathedral, and on the Corso Vittorio Emanuele.

The **Galleria Vittorio Emanuele**, between the Piazza del Duomo and the Scala, completed in 1878, at a cost exceeding £300,000, is the handsomest building of its kind in Europe. It is built in the form of a cross, with an octagon in the centre, over which is a cupola rising to the height of 180 feet. The statues represent celebrated Italians. The octagon is adorned with handsome frescoes. The Gallery, which is illuminated at night with innumerable electric jets, contains some of the best shops and cafés in Milan.

An International Theatrical Exhibition is to be held at Milan in 1913, in commemoration of the first centenary of the birth of Giuseppe Verdi, the composer. Sections will be devoted to the theatre, music, artists and theatrical literature.

Milan contains over eighty churches. Foremost amongst these is

The Duomo.

(*Cathedral.*)

The third, or perhaps the fourth, Christian church built on the site. The first of these is described by St. Ambrose as the New Basilica, and this building was destroyed by Attila in 452. The second church was burnt in the eleventh century. The third was partly demolished by Frederick Barbarossa, after the capture of Milan in 1162. Before its destruction, amongst the treasures were the relics of the Magi, or Three Kings, which were brought from Constantinople in the fourth century. Frederick gave them to the Archbishop of Cologne, as a reward for his faithful services; and he, after conveying them to his own cathedral (where they still remain), returned to his master in Italy.

The present church was begun in 1386 by Giovanni Galeazzo Visconti, Duke of Milan, who himself laid the

foundation-stone on the 15th of March in that year. A tradition states that, in his remorse for the death of his uncle and cousins, who were poisoned by his orders in the castle of Trezzo, he founded two churches in honour of the Virgin. One of these was the Monastery at Pavia, the other the Cathedral at Milan.

Visconti brought the marble for his church from Cantaglia, on the Simplon road. His architect came from a greater distance. The pointed style in which it was decided to build was at that time little understood by the Italians; and Germany had the credit of furnishing the architect—*Henry of Gmunden*. Subsequently, when a difficulty arose in the construction of the tower, the master-builder of Strasburg was summoned to the assistance of the Italian architects who were continuing the work of Henry of Gmunden.

The building proceeded but slowly. The octagon cupola was vaulted between 1490 and 1522. The three western arches of the nave were not finished until 1685. The tower was completed in 1772. In 1806 Napoleon the Great gave a fresh impulse to the work, and the French Government spent 3,500,000 francs upon it. It was at this time proposed to erect a Gothic spire higher than any existing building, but the design was never attempted to be carried out.

The original plan for the west front of the church having been lost, Carlo Borromeo commissioned *Pellegrini* in 1560 to furnish another. He accordingly designed an Italian façade. This was altered by subsequent architects—the result, however, being that the building had an elaborate front in a style totally different from the rest of the edifice. Against this the advocates of Gothic architecture from time to time protested, and in 1790 it was decided to Gothicise the front, leaving, however, the doors and windows of Pellegrini and his followers, on account of the richness of the ornamentation. This work was largely assisted by Napoleon. It is proposed to partially remodel the façade.

Amongst the distinguished artists who at various times have advised upon the construction of the building are *Leonardo da Vinci*, *Bramante*, and *Giulio Romano*.

Milan Cathedral is the largest Gothic church in the world. It covers an area of nearly 126,000 square feet—a space nearly twice that occupied by the Cathedral of Canterbury. Its form is that of a Latin cross, with an apsidal termination in

the form of five sides of an octagon. The dimensions of the building are as follows:—

Length (inside measurement)	. . .	485 feet
Length of transept	. . . . .	288 "
Height of façade	. . . . .	188 "
Height from floor to the top of the Statue of		
St. Mary	. . . . .	356 "
Breadth of the five aisles	. . . . .	191 "
Number of statues (interior)	. . . . .	700 "
" " (exterior)	. . . . .	2,000 "

The best view of the Cathedral is obtained from the **Piazza** facing the church. This fine Piazza has been greatly enlarged and improved by the removal of several buildings which obstructed the view, and is now a very handsome square.

On entering the church—which should, if possible, be visited in the morning, on account of the light—the forest of pillars, the lofty vault, the subdued light from the stained windows, and the numerous statues, at once rivet the attention. The vastness of the building is very imposing, and the details seem all too many for investigation. Immediately within the nave a meridian line has been laid down across the mosaic pavement of red, white, and blue marble. This the sun's rays, from an opening in the roof, cross at mid-day. The windows were all originally filled with stained glass, designed by *Pellegrini*. Much of this has unhappily been lost, and its place has been supplied by modern work of poor design. Entering the **choir**, the visitor passes the two pulpits, each of which encircles one of the pillars supporting the octagon. The pulpits are partly of bronze, and are supported by caryatides, representing the symbols of the Evangelists, and the four great Doctors of the Church—Gregory, Jerome, Ambrose, and Augustine. Here the great windows of the apse should be observed. The **High Altar** is surmounted by a beautiful tabernacle of gilt bronze, adorned with figures of the Saviour and the Twelve Apostles. The **stalls of the choir** are of walnut-wood, richly carved with bas-reliefs representing the lives of St. Ambrose and St. Augustine. The organ-cases are gilt and painted.

On the south wall of the choir a door leading to the **Sacristy**, and ornamented with foliage and imagery intermixed, should be noticed.

On the wall near the sacristy door is a copy of the Annunciation, of *Giotto*, of which the original is at Florence.

Underneath the choir is the **Subterranean Church**, which, being warmer than the upper part of the building, is used in winter for service. From this the **Chapel of San Carlo Borromeo** is entered (free till 10 a.m.; after that hour, 1 fr.). It is octagonal in shape, and is lighted from an opening in the pavement above. The sides are ornamented with eight oval bas-reliefs in silver gilt, setting forth the chief incidents in the life of the saint. These are:—

1. His birth.
2. His presiding at the Council of Milan in 1505.
3. His distribution of his property to the poor.
4. His administration of the Sacrament during the Plague.
5. The attempt to assassinate him.
6. His translating the relics.
7. His death.
8. His reception into Paradise.

The body of the saint is enclosed in a **magnificent shrine of gold and silver**, given by Philip IV. of Spain. The front is lowered (on payment of five francs), so that the corpse can be seen behind a screen of rock crystal, or glass, in an inner shrine. The body, very much decayed, is arrayed in gorgeous robes—a hideous display of frail mortality. The feast of the saint is celebrated with great pomp on the 4th of November.

The principal objects of interest in the Cathedral are:—
Monument of Giovanni Giacomo de Medici, in the south transept. He was uncle of San Carlo. The tomb is said to have been designed by *Michael Angelo*. Near it, a little to the east, a richly-executed window of stained glass contains the arms of the Medici family. At the end of the south transept is the chapel of **San Giovanni Bono**, with beautiful statuary and bas-reliefs. Farther on is the altar of the Presentation of the Virgin, by *Bambaja*; and, next, the tomb of Giovanni Andrea Vimercati, a canon of the church. Then comes a statue of Pope Martin V., and a famous but overpraised **statue of St. Bartholomew**, formerly outside the church, with a pompous inscription, in which the sculptor compares himself with Praxiteles. A critic has remarked of this, that, although it would have merit in a school of medicine, in a church it is a frightful and disgusting object. On a tablet near the great east window is engraved a list of relics belonging to the Cathedral.

Proceeding along the north wall, the visitor comes to **the tomb of Ottone Visconti**, Archbishop of Milan. This was brought from an earlier building. The tomb is also made to serve as a monument to another member of the same family—Giovanni Visconti—who was also Archbishop.

The wall of the choir is here ornamented with bas-reliefs, illustrating the life of the Virgin.

The north transept contains the altar of **Santa Prassede**. At the north end is the Chapel of the Sacrament, with a fine bronze candelabrum before it. Near this chapel is the **Baptistery**, the font of which is an ancient bath. Baptism is here performed by immersion, according to the Ambrosian rite. Behind the Baptistery are some ancient bas-reliefs.

The visitor should not leave the interior without examining the **octagon**. The reliquary, suspended from the vaulting in front of the altar, is said to contain one of the nails of the Cross. Every year, on the 3rd May (the feast of the Invention of the Cross), the Archbishop of Milan ascends to the roof by means of a small balloon provided for the purpose, takes the nail out of the case, descends and leads a procession around the building, then returns the nail to its place.

The **Treasury** (fee, 1 fr.) of the Cathedral, in the south transept contains, amongst others, the following valuable and interesting objects:—

A manuscript of the Gospels, called the *Evangelisterium*, with a cover of rich enamel—presented by Archbishop Aribert, in 1018; a small ivory vessel, ornamented with carved figures of the Virgin and Child, &c., which was used at the coronation of Otho II., A.D. 978; two full-length statues in silver, enriched with smaller statues of gold, of St. Ambrose and San Carlo; and a mitre, said to have been worn by San Carlo during the plague, &c.

The **Exterior** of the Cathedral is even more striking than the interior. Statues and bas-reliefs fill various niches and spaces, to the number of 2,000, and there is room for 1,500 more. *The ascent to the roof* (fee, 25 cents) is made by a staircase at the west corner of the south transept. The best time for the ascent is either early morning or evening. From the roof—which literally bristles with pinnacles—the ascent is continued to the platform of the octagon, which should be visited, not only to gain a better idea of the building, but also for the sake of the glorious prospect to be obtained there. The **view**

from the platform is the finest to be had from any church-tower in the world. On the north and west are the Alps, rising from and bounding the broad fertile plain of Lombardy; and to the south, the Apennines. Due west, the outline of Mont Cenis can be traced; further to the left, the snow-capped summit of Monte Viso. To the right of Mont Cenis are successively the peaks of Monte Rosa, the Simplon, and St. Gothard. Nearer, are the mountains surrounding the Lakes of Como and Lugano, and the hilly country of the Brianza. The battle-fields of Lodi, Novara, and Magenta are also visible. The phenomenon of the tops of the snow-clad mountains tipped by the rising sun may sometimes be seen to great advantage by the early visitor.

The **general aspect** of this magnificent church has been frequently described, but few pens are equal to the task. The poet says:—

“Tis only in the land of fairy dreams
Such marble temples rise, bright in the gleams
Of golden sunshine. Truth here now repeats
What fancy oft has pictured forth in sleep,
And gives substantial form to airy flights.
How bright! how beautiful! The turrets peep
In snowy clouds, while statues crown their heights.
Oft does the night these towers in moonshine steep.
Stirring the soul to poetry’s delights.”

Next in interest among the churches of Milan is the

Church of St. Ambrose

(*Sant’ Ambrogio*),

in the street of the same name. Founded by St. Ambrose in the fourth century, on the ruins of a temple of Bacchus. The present building dates from the twelfth century. The original church was erected by St. Ambrose, and was dedicated by him to SS. Gervasius and Protasius, early Christian martyrs, whose bones were brought here by the Archbishop. The building is in the Lombard or Romanesque style, and preserves many features of the older Christian churches. Amongst the curiosities are shown part of the gates said to have been shut against the Emperor Theodosius by the Archbishop. They are seen through a grating, but are probably of a much later period than that assigned to them.

The body of the Archbishop rests under the **High Altar**, which is surmounted by a canopy or baldacchino, supported by four porphyry columns. The facing of the altar is a well-preserved specimen of mediæval goldsmiths' work. It dates from about 835. The front is of plates of gold; the back and sides are also all richly enamelled and set with unpolished precious stones. The front is divided into three compartments, each being again sub-divided. In the centre are our Lord, the emblems of the Four Evangelists, and the Twelve Apostles; at the side incidents in our Lord's life. The representation of the Transfiguration is very curious. The sides of the altar contain angels, saints, and martyrs. At the back is depicted the life of St. Ambrose in twelve scenes. The altar is usually covered, and, except at great festivals, is not exposed without payment of a fee of five francs.

Behind the high altar is the tribune, in the centre of which is a curious seat or throne of marble, called the **Chair of St. Ambrose**. This was formerly surrounded by seats for the suffragan bishops; but these interesting monuments of antiquity were removed in the sixteenth century, and replaced by wood stalls for the canons. In primitive churches the bishop's throne was always behind the high altar, and he was surrounded by the inferior clergy, or, in the case of an archbishop, by his suffragans.

The **vaulting** of this part of the building is in mosaic on a gold ground—a fine specimen of Byzantine style, and somewhat rare in this part of Italy.

From the sixth chapel the Cappella di San Satiro is reached. This contains mosaics (restored) quite 600 years earlier in date than the earliest mosaics in St. Mark's, Venice.

The church contains several good paintings:—A Holy Family, by *Luini*, in the first chapel on the right; in the second, frescoes of the Marys weeping over the dead Christ, by *G. Ferrari*; in the atrium leading to the sacristy, Christ disputing with the Doctors—a clever picture by *Borgognone*.

Underneath the church is a curious crypt, modernised by Cardinal Borromeo. The sacristy contains some fine church plate.

The **Convent** adjoining the church is now used as a military hospital. The cloister has been destroyed. Both were built from the plans and ornamented by the skill of *Bramante*.

Not far from the church is a **Corinthian column**, a relic of ancient Milan.

Church of San Antonio,

not far from the Cathedral, in a south-easterly direction, erected in the beginning of the seventeenth century. The seven chapels are inlaid with marbles, and contain some excellent paintings. Those in the choir give the history of the patron saint. The vault of the nave is painted in fresco.

San Carlo Borromeo,

in the Corso Vittorio Emanuele, on the site of an older church, was begun in 1838, finished 1849. The dome is of fine proportions, its diameter being 105 feet.

San Celso, in the Borgo

(i.e., borough without the old walls), in the Corso San Celso, is so called from the relics of the saint, which were discovered (?) by St. Ambrose on this spot. This small church is close to Santa Maria presso San Celso (see p. 119).

Sant' Eustorgio,

near the Porta Ticinese, is one of the oldest in Milan. According to some historians the relics of the Magi (see account of the Cathedral) found their first western resting-place here. This church was spared when Frederick Barbarossa destroyed Milan. In one of the chapels is a partly-destroyed tomb of one of the Visconti family, who repeatedly visited the English Court during the reign of King Edward III. Visconti was one of the earliest Knights of the Garter, and some traces of the Order are yet discernible on the tomb. In the **Portinari Chapel** is the beautiful shrine or tomb (by *Balduccio*) of St. Peter the Martyr, who was murdered in 1252. A plaster cast of this shrine is in the Victoria and Albert Museum, London. Outside the church is a stone pulpit, from which the saint preached; and in the Piazza a statue of him has been placed on a granite pedestal.

San Fedele,

formerly the Jesuits' Church, to the north of the Piazza San Fedele, is one of the handsomest in Milan. The bas-reliefs on the exterior were executed by the pupils of *Pellegrini*, who

himself designed the building. The adjoining Repository of the Public Archives (formerly the Jesuits' College) contains many valuable documents relating to Italian history.

Santa Maria Presso San Celso,

generally known as *La Madonna* near San Celso, is one of the most splendid buildings in Milan. It was erected from the plans of *Dolcebuono*, the façade by *Galleazzo Alessi*.

In front of the church is a handsome and spacious court. The sculpture on the **façade** should be noticed. The interior contains a fine organ. A picture in the Chapel of the Virgin represents her alleged miraculous appearance in 1482. The other principal pictures are by *Procaccini*, *G. Ferrari*, and *Bordone*. There is some remarkable carved work in the church.

Santa Maria Delle Grazie

is in the Corso Magenta. The church, though containing some good pictures, will not long detain the visitor, who will hasten to the refectory to see one of the best known of all pictures—the famous fresco of the Cenacolo, or **Last Supper**, by *Leonardo da Vinci*. (Entrance near the west door of the church, 9.30 to 4.30; admission 1 fr.; Sunday 10–12, free.) “Probably no work of art has been so highly praised, so often copied, or is so well known. Unfortunately, it must be added, that no picture has been so ill protected. Leonardo da Vinci is one of the greatest of all painters. He was a contemporary of Michael Angelo, Raphael, and Titian. Born at Vinci, near Florence, in 1452, he early distinguished himself as a musician, mathematician, and man of science. He was also a bold and skilful engineer. In 1483 he was invited to Milan by the Duke (Ludovico Sforza il Moro), and during his stay there the Last Supper was painted. He was engaged upon it many years. Unfortunately for its permanence, he experimented with the pigments, and painted upon a wall liable to damp. The moment selected by the painter is described in St. Matthew xxvi. 21, 22: ‘And as they did eat, He said, Verily I say unto you that one of you shall betray Me: and they were exceeding sorrowful, and began every one of them to say unto Him, Lord, is it I?’ The knowledge of character displayed in the heads of the different apostles is even more wonderful than the skilful arrangement of the

figures and the amazing beauty of the workmanship. The space occupied by the picture is a wall twenty-eight feet in length, and the figures are larger than life." * The arrangement of the figures is as follows:—The Saviour is seated in the centre ; on His right are St. John, St. Peter, Judas, St. Andrew, St. James the Less, St. Bartholomew ; on the left are St. Thomas (with his finger raised), St. James, St. Philip, St. Matthew, St. Jude, St. Simon. The faces of St. John and the Saviour are especially noble ; yet of the latter the painter said that he must leave it imperfect, not being able to realise his conception of the heavenly grace it should possess. Perhaps, however, a better idea of the picture can be obtained from the early copies of it than from the original. One of the best of these, attributed to Marco d'Oggiono, but said to be by Gianpetrino, is in the Diploma Gallery of the Royal Academy, London. Another by M. d'Oggiono is in the Louvre, Paris. It is scarcely necessary to point out that the details of the painting are not accurate—the dresses, vessels, and table being those in use in Leonardo's time.

The picture has been, as already stated, very seriously affected by bad treatment. Frequently the refectory was flooded. The kitchen smoke of the convent damaged it. More than once it has been "gone over" or "touched up" by indifferent artists. The French, during their occupation of Italy, used the refectory first as a stable and then as a haystore, although Napoleon had given strict injunctions to protect the place. The work of restoration of the picture, entrusted to Signor L. Cavenaghi, has been successfully carried out, and following upon this the doors of the refectory were again thrown open to the public on October 1, 1908.

Santa Maria Della Passione

is between the Porta Orientale and the Porta Tosa. The cupola, which is 166 feet high, is handsome : the front of the church is, however, heavy. The interior contains some good pictures, including a "Last Supper," by *Gaudenzio Ferrari*, a Pietà, by *Luini*, and a superbly carved tomb of **Archbishop Birago**, by *Fusina*.

The old monastery buildings are occupied by the Conservatoire of Music.

* Mrs. Jameson's "Early Italian Painters."

San Maurizio Maggiore,

in the Corso Magenta, has two towers, and is divided internally into two churches by a lofty screen, the paintings on the outer side of which are by *Luini*, the Milanese Raphael. Some of the chapels contain handsome paintings—those in the fourth chapel being especially noteworthy. Between the arches on the side walls are medallions of saints, and above more medallions by *Boltraffio*.

The other principal churches in Milan are **S. Alessandro** (a reduced copy of St. Peter's at Rome, sumptuously decorated); **San Nazaro Maggiore** (containing some interesting monuments, a handsome carved altar, and ancient stained-glass windows), and **San Vittore al Corpo**; but unless the visitor has a great deal of time he is advised to leave these and the other churches, although most of them contain specimens of the painter's and sculptor's art, besides handsome monuments to rich and famous citizens.

Castello Sforzesco.

From the Piazza del Duomo passing the Via Mercanti, and the new Piazza Cordusio, the handsome new Via Dante leads direct to the Castello Sforzesco, the Park, and the Arco della Pace. The Castello Sforzesco, the citadel of Milan, was formerly the residence of the Visconti and Sforza, built by Galeazzo II. Visconti, towards the end of the fourteenth century, was destroyed in 1447, rebuilt and enlarged in 1450, again restored in 1893 and recently completed. The building comprises a large anterior Court and two Palaces, and contains the Municipal art collections. (For admission hours and fees, see p. 106.)

The E. Tower Gateway, now called Torre Umberto Primo, was built in 1905; the portion fronting the Foro Bonaparte is called the Torre del Filarete.

Entering the Anterior Court, on the left is the Rocchetta, on the right is the Corte Ducale.

The **Rocchetta** contains the **Galleria d'Arte Moderna**, a large collection of modern Italian paintings, opened in 1903; and (on the first floor) the **Museo del Risorgimento Nazionale**, with a collection of national objects.

The **Corte Ducale**, on the right, comprises the **Museo Archeologico ed Artistico**, on the ground floor, and the **Museo Artistico Municipale**, on the first floor.

The **Museo Archeologico ed Artistico** contains Egyptian, Etruscan, Greek, and Roman antiquities. Mediæval sculptures, Romanesque, and other fragments. Sculptures, reliefs, terra-cottas. The ancient gold keys of the town were stolen (1908) from the glass case in which they were kept.

The **Museo Artistico Municipale** (originally in the Salone in the Public Gardens) contains a large collection of Italian and Milanese majolica, Persian tiles, Chinese porcelain, ivory carvings, Niello work, bronzes, jewellery, tapestries, medals, modern Italian paintings, and, in Rooms VII. and VIII., a gallery of Old Masters, including examples by *Bonafazio I., Pordenone, Tintoretto, Bassano, Guardi, Lorenzo Lotti, Van Dyck, Correggio, Borgognone, Ribera, Sodoma, and Tiepolo.*

Brera Palace

(*Via di Brera*), or Palace of the Arts and Sciences, was formerly occupied by the Jesuits, who were subsequently expelled. In 1810 the church contained within the walls was pulled down to make room for the Academy. The buildings include schools of various branches of the fine arts, the **Library** (300,000 vols.), apartments for the **Accademia di Belle Arti** and the *Istituto delle Scienze*, a good collection of medals and coins, an observatory, a small botanical garden, and a large collection of paintings (**Pinacoteca**). An exhibition of modern pictures, by native artists, is held here in alternate years.

The *Collection of Coins* is open Mondays, Wednesdays, and Fridays, from 12 to 3, 50 c.; closed Sundays and holidays.

The *Biblioteca* is open from 9 to 5 (or 7); Sundays from 10 to 2; closed on fête days.

The *Pinacoteca* is open from 10 to 4 in winter, 9 to 4.30 in summer, 1 fr. Sundays and fête days 10 to 12, free.

On entering the **courtyard** several statues are seen. These have been erected in honour of *Cavalieri*, the famous mathematician, *Verri*, the historian, and the *Marquis Cagnola*, the architect. Besides these, there is a statue of Napoleon, in bronze—one of *Canova's* best works—and of *Cesare Beccaria*, the eminent jurist.

The Pictures, Engravings, and Statuary occupy thirty-five rooms on the first floor. In the two **vestibules** are frescoes by *Bernardino Luini, Bramantino, Marco d'Oggiono, Gaudenzio Ferrari*, and other early Lombard masters.

In the galleries are 600 paintings, with the names of the artists attached. Attention is here only called to a few, as the pictures are sometimes changed or rearranged. The gem of the collection is **Raphael's "Sposalizio,"** No. 472, in Room XXIV., and the "**Pieta,**" by *Bellini*, in Room IX. (No. 214) is especially worthy of attention. Catalogues 1 fr.

Picture Gallery.

First and Second Vestibules.

Frescoes by *Bramantino*, *Vincenzo*, *Borgognone*, *Gaulenzio*, *Bernardino*, and others.

ROOM III.

- | | |
|--|-----------------------|
| 88. Portrait | <i>Tintoretto.</i> |
| 98. Madonna and Child | <i>Romanino.</i> |
| 100. Portrait of Antonio Navagero, Podestà
of Bergamo | <i>Moroni.</i> |
| 103. Madonna, S. Dominic and Christ | <i>Paris Bordone.</i> |
| 104. Holy Family | <i>Ibid.</i> |
| 114. Madonna and Saints | <i>S. Girolamo.</i> |

ROOM IV.

- | | |
|--|----------------------------|
| 139. SS. Anthony, Cornelius, and Cyprian | <i>P. Veronese.</i> |
| 140. Last Supper | <i>Ibid.</i> |
| 143. Finding the body of S. Mark | <i>Tintoretto.</i> |
| 144. Finding of Moses | <i>Bonifazio Veronese.</i> |
| 148. Adoration of the Magi | <i>P. Veronese.</i> |

ROOM V.

- | | |
|---|--------------------|
| 164. S. Mark preaching at Alexandria. | <i>G. Bellini.</i> |
|---|--------------------|

This was painted for the school of San Marco at Venice. It is of large size, and the human figures are represented in handsome Turkish costumes, such as the artist had seen when at Constantinople, where he probably drew the cameleopard introduced into the picture. The building in the background is the Basilica of St. Mark at Venice.

- | | |
|--|-----------------------------|
| 165. Madonna and Saints | <i>Montagna Bartolomeo.</i> |
| 174. SS. Peter, John the Baptist, and Paul | <i>Cima da Conegliano.</i> |
| 175. Madonna and Saints | <i>Ibid.</i> |
| 176. S. Peter the Martyr and other Saints | <i>Ibid.</i> |

ROOM VI.

179. S. Sebastian and other Saints . . . *Palma Vecchio.*
 180. Portrait of Count Antonio Porcia . . . *Titian.*
 182. S. Jerome *Ibid.*

The saint is kneeling, his eyes fixed on the crucifix. In his hand is a stone, with which he is smiting his breast.

ROOM VII.

- 183-188. Six Pictures by *Lotto Lorenzo*, four of them Portraits.

ROOM VIII.

193. Madonna and Child . . . *Jacobello del Fiore*
 194. SS. Augustine, John the Baptist, &c. *Antonio da Pavia.*

ROOM IX.

198. Madonna and Angels . . . *Andrea Mantegna.*
 201. Madonna and Saints . . . *Carlo Crivelli.*
 207. Madonna enthroned . . . *Ibid.*
 214. Pietà *G. Bellini.*
 215. Madonna and Child . . . *Ibid.*

ROOM X.

219. S. Jerome in the Desert . . . *Cima da Conegliano.*
 223. Adoration of the Magi . . . *Stefano da Zevio.*

ROOM XI.

230. Battle scene *G. B. Tiepolo.*
 242, 243. Venice Grand Canal . . . *F. Guardi.*

ROOM XII.

718. SS. Sebastian and Catherine . . . *Defendente Ferrari.*
 719. S. Andrew *Ibid.*

ROOM XIII.

- 257-260 and 721. Five Pictures by *A. da Fossano Borgognone.*

ROOM XIV.

274. S. Jerome *Defendente Ferrari.*

Room XV.

- | | | | | | |
|------------------------|---|---|---|---|--------------------|
| 277. Madonna and Child | . | . | . | . | <i>G. Ferrari.</i> |
| 279. Holy Family | . | . | . | . | <i>Bramantino.</i> |

ROOM XVI.

Works, paintings, and frescoes by *B. Luini*.

Room XVII.

- | | |
|--|-----------------------------|
| 308. Assumption and Coronation of the Virgin | <i>A. da F. Borgognone.</i> |
| 309. Crucifixion | <i>Bramantino.</i> |
| 321. Martyrdom of St. Catherine | <i>G. Ferrari.</i> |
| 735-745. Frescoes by <i>B. Luini.</i> | |

Room XVIII.

Works of the Lombard School (16–18th centuries).

Room XIX.

Works of the Emilian School (Parma—Reggio—Modena).

Room XX.

- | | | | |
|----------|------------------------------------|-------|-----------------------|
| 427. | Adoration of the Magi | . . . | <i>Correggio.</i> |
| 431. | Francesco d'Este as S. George | . . . | <i>Dosso Dossi.</i> |
| 432. | St. John the Baptist | . . . | <i>Ibid.</i> |
| 433. | S. Sebastian | . . . | <i>Ibid.</i> |
| 438-444. | Pictures by <i>B. T. Garofalo.</i> | | |
| 448. | Annunciation | . . . | <i>F. R. Francia.</i> |

Room XXI.

- | | |
|--------------------------------------|-----------------------|
| 452. St. John the Evangelist | <i>N. Rondinelli.</i> |
| 453. Madonna and Saints | <i>Ibid.</i> |
| 469. Birth of Christ | <i>M. Palmezzano.</i> |

Room XXII

Contains only Raphael's renowned picture, *Sposalizio di Maria Vergine* (Marriage of the Virgin), No. 472.

This beautiful picture was painted when the artist was only twenty years old, and while he was yet in the school of *Perugino*. In the background is a delicately painted landscape, clearly brought out by a recent cleaning of the picture. In the centre the High Priest, standing between Joseph and Mary, is in the act of joining their hands. Behind Mary are virgins from the Temple, and on the opposite side of the picture the rejected suitors breaking their wands. Joseph holds his wand, which has budded.

Room XXIII.

Various schools of Central Italy, including works by *B. Gozzoli* (No. 475) and *L. da C. Signorelli* (476 and 477).

Room XXIV.

489-496. Eight frescoes by *Bramante*.

Room XXV.

497. Altar-piece by *Gentile da Fabriano*.

503. Annunciation *G. Santi*.

The painter was the father of Raphael, and this picture shows much of the delicacy afterwards displayed by the son.

505. Madonna and Child and Saints . . .
L. da C. Signorelli.

510. Madonna and Child, Angels, Saints and
 Federico da Montefeltro, Duke of
 Urbino *Piero della Francesca*.

Rooms XXVI, XXVII.

Bolognese School, including works by *Guido Reni*, *Lodovico* and *Annibale Carracci*.

Rooms XXVIII, XXIX.

Roman and Genoese and Naples Schools.

ROOMS XXX, XXXI

are devoted to Foreign artists' works, and include paintings by *Rembrandt* (614), *Rubens* (679), *Van Dyck* (700, 701).

The remaining rooms (XXXII-XXXIV) contain modern pictures and designs.

Amongst the Statuary should be noticed—the Vestal Virgins, by *Canova*; Monument of Andrea Appiani; Three Graces and Cupid, by *Thorvaldsen*.

The **Biblioteca** was founded in 1770, by Maria Theresa, whose likeness is preserved in the room containing the autographs. The Library numbers 300,000 volumes, 1,600 manuscripts, and 2,500 autographs. Open daily, 9 to 5, Sundays, 10 to 2.

The **Cabinet of Coins** contains 50,000 specimens, including medals and coins. Admission, Monday, Wednesday, and Friday, 12 to 3.

The **Astronomical Observatory** was erected in 1766 by *Roger Boscowich*.

The **Museo Archeologico** on the ground floor, entrance in the small Piazza de Brera, contains a rich variety of antique, mediæval, and modern works of art, such as sarcophagi, bronzes, suits of armour, ivory carvings, some fine Renaissance sculptures, and Egyptian antiquities, also the earliest modern equestrian statue in Europe, that of Bernato Visconti, a monster of cruelty. The collection is imperfectly arranged, but is worth a visit.

ROYAL PALACE

(*Palazzo Reale*),

formerly the residence of the Viceroys, is near the Cathedral, on the south side. It was built about a hundred years ago, on the site of the palace of the Visconti family, which was one of the finest palaces in Italy. The only remaining part of the older building (near the present one), is the Chapel, or **Church of St. Gothard**, the brick steeple of which is one of the finest in Milan, and possesses much interest for the student of architecture. It was built in the fourteenth century, and in a style very nearly approaching the Norman, which was then obsolete. The summit is crowned by an angel, whose head, since restored, was, as is said, shot off by a gunner, who, being condemned to

die, offered to knock it off at the first shot. He succeeded, and obtained a pardon as the reward of his skill. The first clock that ever sounded the hours was in this steeple. The palace is shown to visitors, and there are several frescoes and modern pictures in the principal rooms, which are—the hall, the dining-room, the audience chamber (*Sala di Audienza*), the Imperial throne-room containing the apotheosis of Napoleon, by *Appiani*; two ball-rooms—the smaller of which resembles the Egyptian Hall in the Mansion House, London; and the tapestry-room—the tapestry being copied from designs by *Raphael*. (Open daily; fee to attendant, 1 fr.)

Archbishop's Palace

(*Palazzo Arcivescovilo*)

is also near the Cathedral. The collection of paintings was commenced by Archbishop Monti. It includes two drawings of children, a sketch of the Virgin contemplating the Infant Christ holding a lamb, and a Virgin and Child, by *Leonardo da Vinci*; portrait of Pope Julius III., and a Holy Family with St. George, by *Titian*; St. Jerome, by *Albert Durer*; a Battle Piece, by *Michael Angelo*; a Virgin and Child, by *Mabuse*; the Parable of the Vineyard, by *Raphael*; besides pictures by the *Campi*, *Andrea del Sarto*, *F. Bordone*, and others.

Ambrosian Library

(*Biblioteca Ambrosiana*)

was founded by Cardinal Federigo Borromeo, Archbishop of Milan. The celebrated linguist and scholar, Cardinal Mai, was at one time Director.

The **Library** on the Ground Floor is open daily 10 to 3 Sundays, 1 to 3 (fee, $\frac{1}{2}$ fr.), and contains 170,000 printed volumes, 9,000 volumes of manuscript, and a valuable collection of paintings, drawings, bronzes, and works of art. Some of the manuscripts are of general interest; these include fragments of a MS. of Homer, illuminated, fragments of a very ancient Gothic Bible, a Psalter of the eighth century, a Virgil (with marginal notes) in the handwriting of Petrarch, and some letters of the famed Lucrezia Borgia. There are also several palimpsests, or manuscripts in which the older writing has

been covered by that of a later date. Skilful collators have been able in many cases to decipher the older writing, and many classical works have in this way been recovered for modern readers.

The Library reckons amongst its treasures a large volume filled with drawings by *Leonardo da Vinci*, and a collection of *Bramante's* original designs.

In the **Picture Galleries** on the First Floor (open 10 to 3, Sundays 1 to 3, 50 c.), the principal paintings and drawings are—A profile portrait of himself in red chalks, by *Leonardo da Vinci*; and by the same artist a portrait of a physician, profile drawing of Beatrice d'Este, and a female head; *Raphael's* cartoon of the School of Athens in the Vatican; studies by *Michael Angelo* for his great picture of the Last Judgment in the Sistine Chapel at Rome; the Adoration of the Magi, *Luini*; an altar-piece by *Borgognone*. In the cabinet containing a collection of bronzes are two portraits by *Holbein* and one by *Velasquez*.

Museo Poldi-Pezzoli, Via Marone, 10; open daily, 9 to 4; admission, 1 fr. (catalogue, 1 fr.); Sundays and holidays, 11 to 3. This small but neatly-arranged museum, consisting of pictures, armour, gold and silver plate, bronzes, Chinese *cloisonné* enamels, was bequeathed to the town by Cavaliere Poldi-Pezzoli, in 1879, and the collections are exhibited in the palace formerly occupied by him. A panel representing the triumph of Bacchus and Ariadne, by *Cima da Conegliano*, has lately been added to the collection.

Ground Floor.—Oriental carpets; Coptic fabrics; paintings by *Domenichino* and others.

First Floor.—Sala Verde to the left, Flemish tapestry; paintings by *F. Guardi*, *Tiepolo*, and *Ribera*, &c. To the right, **Sala Dorata**, Chinese, Dresden, Sèvres porcelain, gold and silver plate; in the centre antique bronzes, vases, and glass. Persian carpets. Paintings by *Bertini*, *Botticelli*. **Sala Nera.** Pictures by *M. Albertinelli*, *Borgognone*, *Signorelli*. **Sala dei Vetri.** Portrait of Cavaliere Poldi-Pezzoli by *Bertini*. **Sala degli Specchi.** Portrait by *Palma Vecchio*, Madonna and Landscape by *G. Romanino*. **Sala del Perugino.** Pictures, Sampson and Delilah, *Michele*; Madonna and Angels, *A. Verrocchio*; Maternal Love, *Cosimo Tura*; Madonna and Angels, *Pietro Perugino*.

Gabinetto dei Veneti. Altar piece, St. Jerome and St. Paul, *B. Montagna*; Madonna with sleeping child, *A.*

Mantegna; *Pietà*, *Giovanni Bellini*. Returning to the Sala degli Specchi, on the right is the

Sala dei Scuola Lombarda. Madonna with Singing Angels, *Borgognone*; Flight into Egypt, *A. Solario*; Bearing the Cross and Weeping Mary, *B. Luini*; Marriage of St. Catharine, *B. Luini*; Madonna and the Lamb, painter uncertain.

Other public buildings in Milan are:—The **City Museum of Natural History** (*Museo Civico di Storia Naturale*) in the Corso Venezia, entrance from the Public Gardens, daily, 10 to 5; Monday and Thursday, 1 to 5, $\frac{1}{2}$ fr.; Sunday, Thursday and holidays, free, 9 to 11.30; the **Great Hospital** (*Ospedale Maggiore*); the **Law Courts** (*Piazza di Tribunali*), in which are some remains of mediæval Milan; the **School of Music** (*Conservatorio di Musica*), the most celebrated school for operatic music in the world, held in a building close to the church of Santa Maria della Passione, of which it was formerly the monastery.

The squares (*Piazzi*) in Milan are for the most part in front of the churches. The principal are the **Piazza del Duomo** (see p. 113) and the **Piazza Fontana**, so called from the fountain in the middle, in front of the Archbishop's Palace. The **Piazza della Scala** is modern. In the centre is a fine monument to *Leonardo da Vinci*.

Milan contains several fine palaces and private houses. Of these the chief are

The **Palazzo Trivulzio**, containing some good paintings; the **Palazzo Litta**; the **Palazzo Borromeo**, containing important paintings and a few sculptures; admission Tuesday and Friday, 1 to 4; 50 c. to 1 fr.); the **Palazzo Vismara**, with a handsome entrance by *Michelozzi*. The **Palazzo Melzi**, containing paintings by *Cesare da Sesto*.

The city has twelve Theatres. The principal is

La Scala, built on the site of a church of the same name, and opened in 1779. It is said to be the largest theatre in Europe, with the exception of San Carlo at Naples. The interior is well arranged, and accommodates 3,600 persons. The stage is 150 feet deep. Operas are usually performed here, and during Carnival masked balls take place. It was a Royal theatre, but is now in private hands.

The other theatres are:—The **Teatro Livico**, the **Teatro Manzoni**, the **Teatro Carcano**, the **Teatro Filodrammatici** (where the performances are always given by amateurs),

the **Teatro Finando**, the **Canobiana**, the **Milanese**, the **Fossati**, the **Teatro Verdi**, the **Teatro Commenda**, and the **Dal Verme**. There is also a small theatre in the Public Garden (**Giardino Pubblico**), near the **Porta Orientale**. The garden, which is tastefully laid out, is of considerable size, and contains a ballroom, a *café*, and several statues. The horse-chestnut avenue of the **Bastione di Porta Venezia** is a favourite promenade of the Milanese.

The **Giardini Pubblici** (Public Gardens) between the **Corso Venezia** and the **Via Manin** are beautifully laid out and carefully kept. In the Park are noble trees, statues, and a small island. There is a *Café Restaurant* near the chestnut avenue.

At no great distance from the Gardens in the **Via Principe Umberto 32**, is the permanent **Exhibition of Fine Arts**, for the sale of modern pictures and statues. Open 9 a.m. to 6 p.m.; admission, 50 c. Sundays and holidays, 25 c.

The **Arena**, near the **Castello Sforzesco**, an oval-shaped structure—the diameters being 260 and 130 yards—accommodates 30,000 spectators, for whom there are ten rows of seats, rising one behind the other, after the fashion of an ancient amphitheatre. It was erected about the end of last century, and is used for races, fireworks, horsemanship, &c. It can be flooded for miniature regattas—the first of which took place in the presence of Napoleon, in December, 1807.

Close to the Arena is the **Torre Stigler** (built for the 1894 Exhibition), from the top of which is a fine view in clear weather (admission, 25 c.).

The **Cemetery** (*Cimitero Monumentale*), outside the **Porta Volta**, contains some handsome monuments. It is one of the largest cemeteries in Italy, standing on 50 acres of well-arranged ground. The chapels and colonnades are massive, while many of the family vaults and monuments are good specimens of Milanese sculpture. In the north portion of the cemetery stands the **Cremation Temple**, a detached building, fitted up for the burning of dead bodies, the gift of Mr. Albert Keller, a Swiss merchant, in 1876. Fee, 50 c.

The *Cimitero di Musocco*, much larger than the *Cimitero Monumentale*, was inaugurated in 1895, and is about four miles from the town. Reached by tramway, starting near the *Cimitero Monumentale*.

Excursions can be made from Milan by rail or tramway to the **Monastery of the Certosa di Pavia** (p. 137); and to **Monza** (see p. 132).

MILAN TO COMO,

Viâ Saronno.

In addition to the route from Como to Milan, or Milan to Como by Monza, there is a line of railway *viâ* Saronno (28½ miles); eleven trains a day (from Via Cusani).

Saronno (population, 9,200), a large village on the Lura, fourteen miles from Milan, has some noted frescoes by *Ferrari* and *Luini*, in the Church of the Santuario della Madonna, a celebrated pilgrimage church.

To Como, the railway passes Rovello, Lomazzo, Fino, Grandate, and Camerlata.

From Saronno frequent trains to Varese and Laveno.

Saronno is also the starting point of a branch line to Cairate, Lonate and Ceppino. A concession has been granted for an extension to the Swiss frontier. From that point onwards a special company will construct the other section of the line joining the St. Gothard Railway at Mendrisio.

MILAN TO COMO AND TO LECCO,

Viâ Monza.

Milan to **Como**, 30 miles, railway 1 to 1½ hours.

Milan to **Lecco**, 32 miles railway, 1 to 2 hours.

Lecco to **Colico**, 24 miles electric railway, connecting at Colico with railway to *Chiavenna*, pp. 49, 135; *Sondrio* and the *Val Tellina* to *Tirano*, pp. 49, 135.

As far as Monza, eight miles, the lines from Milan to Como and to Lecco are the same (via Monza).

Monza, a town of 28,000 inhabitants, divided into two parts by the river *Lambro*, was formerly the residence of the Kings of Lombardy, and the Royal Summer Palace, with excellent shooting in its extensive park, is a favourite residence of the present King. The *Lambro* runs through it.

The **Cathedral**, founded by Theodolinda, Queen of the Lombards, and rebuilt in the fourteenth century, contains the sarcophagus of that lady, and—what is more celebrated still—the **Iron Crown** of the Lombard Kings. It is a hoop of gold set with precious stones, and lined with a plate of iron made, it is said, from one of the nails used at the Crucifixion

of our Lord. The Empress Helena, as usual, is responsible for this. This remarkable crown was last used at the coronation of Charles V., and then of Ferdinand I. Napoleon placed it upon his own head (1805), dispensing with the aid of a bishop; and as he did so, said, "*Dieu me l'a donnée, gare à qui la touche!*" The Austrians took possession of the crown in 1859, but it was subsequently returned.

The fee to see the crown and the treasury is 5 fr.

The **Treasury** (fee, 1 fr.) of the Duomo contains a variety of interesting objects; amongst them Queen Theodolinda's hen and golden chickens; her comb and crown; her cross, cup, and Prayer Book.

The interior of the Cathedral has been modernised, and the façade recently restored.

The **Broletto**, or Town Hall, is an Italian Gothic building of the thirteenth century, and was built by Frederick Barbarossa. The adjoining campanile is remarkable.

The **Palace**, in the beautiful park through which runs the river Lambro, was built in 1777. Visitors are allowed to walk or drive in the park.

A **Memorial Chapel** has been erected in the Via Mattro da Campione, where King Humbert was assassinated on July 29, 1900.

Electric tramway every half-hour to Milan, in 1 hour.

Steam tramway to Bergamo, 24 miles, in 2½ hours.

Steam tramway to Gorgonzola and Caravaggio.

The lines to Como and Lecco divide at Monza.

The railway from **Monza** to **Como** passes through tunnels to *Lissone-Muggio*, in view of mountains on the right and left, on to

Seregno, an uninteresting town of 12,000 inhabitants, the junction for Novara, 34 miles; for Bergamo, 25 miles. The following stations, *Camago*, *Carimate*, *Cucciago* are passed to

Camerlata, at the foot of a hill on which is the ruined castle, the residence of Frederick Barbarossa in 1176 (*see* p. 54).

Railway to *Varese* (*see* p. 56), the Brianza, &c. Continuing to descend towards the lake for three miles the train arrives at the principal station (San Giovanni) at Como.

Como (Hotels, *see* Appendix)—population, 38,000—lies at the extreme end of this arm of the lake, and is backed by fine hills and mountains. It is celebrated as being the birth-place of Pliny the elder and the younger. The latter had

several villas in the neighbourhood. Volta, the electrician, and Pazzi, the astronomer, were also born here.

The **Cathedral**, built in 1396, is entirely of marble, and is a remarkably handsome church. The **façade** is very rich. Statues of the two Plinys by the principal entrance.

In the interior the principal paintings are:—

The Marriage of the Virgin	<i>G. Ferrari.</i>
The Flight into Egypt	<i>Ibid.</i>
Adoration of the Magi	<i>B. Luini.</i>
Virgin and Child with Saints	<i>Ibid.</i>

There are some fine altar-pieces in the church; the one with St. Joseph and the young Saviour is the last work of *Marchesi*, and is one of his best.

The Sacristy contains pictures by *Guido Reni*.

The **Museo Civico** in the Via Vittorio Emanuele contains Roman antiquities, coins, views of Como, autographs, &c. Admission, daily, except Tuesday, 10 to 4, 50 c., on Friday, 1 fr.

The **Town Hall** (*Broletto*) adjoins the church. It is built of black and white stone, in alternate layers. The **Theatre** is on the other side of the church.

The following churches are worth visiting—S. Fidele, 10th century; outside the town is the 17th-century richly decorated church of SS. Annunziata or Del Crocifisso; also a Lombard Basilica, S. Abbondio, originally of the 8th century, rebuilt in the 14th—and underneath during recent restorations a church of the 5th century has been found.

On the south side of the old Town Wall are three towers, the centre one of which is a massive building, the *Porta del Torre*, or **Porta Vittoria**. It is five storeys high, and is passed in leaving the town to go towards Camerlata.

Delightful excursions can be enjoyed from Como both by land and water. The roads along the bank of the lake, affording charming views, are excellent. To the *Villa l'Olmo* (visitors admitted). To the *Castello Baradello* near Camerlata (see p. 133) for the view. To *Cernobbio*, 2½ miles on the west bank, and many others.

To **Brunate** by **Cable Railway**, a short, steep ride from the Borgo Sant' Agostino. Grand panoramic view, and pleasant walks. (Hotel, see Appendix.)

From **Como** to **Bellagio** *via Erba*, by road 26 miles.

From **Como** to **Lecco**, by railway 26 miles, in $1\frac{1}{2}$ to 2 hours.

From **Como** to **Camerlata** is a little over a mile and a half. Omnibuses run to meet each train.

From **Camerlata** to **Varese** (*see* p. 56).

Steamboats from **Como** to **Colico**, 3 or 4 times daily, 4 to 5 hours.

Steamboats from **Como** to **Bellagio**, 5 or 6 times daily.

„ „ **Cadenabbia** to **Lecco**, four times daily,
in about $1\frac{1}{2}$ hours.

Restaurants on board.

For description of the Lake of Como, see pp. 48-54.

The Railway from **Monza** to **Lecco** travels along the slopes of the **Brianza**, through a charming, fertile country abounding in orchards and vineyards, and passing near several small lakes.

Stations *Arcore*, *Usmate-Carnate*, and *Cernusco-Merate* (excursion from **Cernusco** to **Montevecchia** (1,580 feet) whose church tower affords an extensive view of the plain beneath). Passing *Olgiate-Molgora*, and running through a tunnel, the line crosses the *Adda* to *Culo'zio* near the small lake of *Olginate*, and passing the Lake of *Garlate* and *Maggianico* (Hotel, *see* Appendix), quickly arrives at

Lecco (Hotels, *see* Appendix), at the end of the east arm of the Lake of **Como**, a thriving town with cotton, silk, and iron manufactories (population 10,400), at the foot of **Monte Resegone** (6,200 feet). Beyond the pleasant excursions to the pilgrimage church and ruined castle of **San Girolamo**, and the ascent of **Monte Barro** (3,150 feet), there is nothing to detain the visitor at **Lecco**.

Lecco to **Bellagio** by steamer.

Lecco to **Colico**, by electric railway, 24 miles, for **Chiavenna** and the **Splügen**, also for the **Val Tellina** to **Tirano** (Hotel, *see* Appendix), $41\frac{1}{2}$ miles, thence diligence to **Bormio**, $27\frac{1}{2}$ miles. **Bormio** to **Santa Caterina** (Hotel, *see* Appendix) through the **Val Furva**, 9 miles.

Lecco to **Milan**, *viâ* **Bergamo**, or *viâ* **Monza**.

ARONA TO MILAN.

A short but pleasant journey, occupying one and a-half hours. Four or five trains daily; 40 miles.

Arona (*see* p. 47).

The train passes close to Lago Maggiore, crosses the Ticino, arrives at *Sesto-Calende*, junction of the line from Bellinzona to Genoa. It then ascends to *Somma* village, where there is a magnificent view of the Alps. (A battle between Scipio and Hannibal, B.C. 218, took place here.) Beyond *Somma* station comes a desolate region, and a descent to **Gallarate** (junction with a line to Varese, p. 56). The scene brightens up again, and the "goodly land" which surrounds Milan on all sides is entered.

Busto Arsizio (church with frescoes by *Gaudenzio Ferrari*).

Legnano.—(The Milanese defeated Barbarossa here, 1176.)

At *Rho* the line joins that from Turin (p. 104), and after passing *Musocco*, arrives at **Milan** (p. 105).

ARONA TO GENOA.

The journey occupies about five hours. The finest part of the route is from Alessandria to Genoa, through the glorious hills and valleys of the Apennines. It is better, therefore, to take a morning train from Arona (*see* local time-tables), or if this cannot be done, to break the journey at Alessandria, if it is likely the day will be too far advanced to see the picturesque scenery.

Leaving Arona, views of the Lago Maggiore are obtained on the left. Then the pleasant hills of the Brianza (p. 135), and then the interesting part of the journey is virtually over until Novara (p. 102) is reached. Here the traveller rouses up awhile, but it is not until arriving in the neighbourhood of Alessandria that the glory of the journey really commences.

From Alessandria to Genoa, *see* p. 87.

ARONA TO TURIN.

By rail from Arona to Novara, p. 102, and thence by route described on pages 100–104 (reversed), Turin to Milan.

MILAN TO GENOA,

Viâ Pavia.

The distance is 93 miles, and the journey may be made in a little over three hours. The two most remarkable places *en route* are the Certosa, or Carthusian Monastery, and Pavia.

Those who wish to break the journey in order to visit these places should alight at the Certosa station ; a walk of twenty minutes brings them to the celebrated Monastery. Two hours should be devoted to its inspection at least. A carriage may then be taken hence to Pavia ; or the road—a very pleasant one for pedestrians—may be walked in about an hour and a-half. Those who visit **Pavia** from **Milan** and return to Milan, should take ticket to Pavia and see that city ; then return by rail to Certosa station, and walk from thence to the Monastery. Or visitors can proceed from Milan to Pavia by steam tramway in $2\frac{1}{2}$ hours, starting from the Porta Ticinese, alighting at Torre de Mangano, about a mile from the Monastery. For Cook's excursions from Milan to the Certosa, see p. 106.

The country to Certosa is flat, fertile, and watered by canals, studded with numerous rice-fields, meadows, and gardens, among which are many small artesian wells. The Pavia Canal, with its remarkable locks, is frequently seen during the journey. The stations passed are *Rogoredo*, Cistercian church on the right, with a lofty domed tower, *Locate*, *Villamaggiore*.

In the castle at *Bignasco* (see p. 43), not far from Villamaggiore, the unhappy Beatrice di Tenda was beheaded by order of her jealous husband, Duke Fillippo Maria Visconti, during the night of September 13, 1418.

Certosa.

(Hotels, see Appendix.)

A pleasant walk of twenty minutes from the station brings the tourist to the Monastery, the most splendid in the world—founded 1396. Since the suppression of monasteries in Italy, it has been maintained as a national monument.

The façade of richly coloured marbles, in the Lombard Romanesque style, is altogether one of the finest specimens of the kind in North Italy. It was begun by Giovane Amadeo, and finished by Dolcebuono and Cristofano Solari. Thirty of the most renowned Lombard masters, from the fifteenth to the seventeenth centuries, took part in its embellishment. The statues and the reliefs, representing scenes from Biblical history, are splendid specimens of decorative art. Gorgeous as is the exterior the **interior** is not less so. (Admissson 8.30 to 5.30 in

summer, 9 to 4 in winter, 1 fr., Sunday free ; guide imperative. (There are fourteen chapels, all of them treasure-houses of marbles, mosaics, and precious stones. The interior, 272 feet long and 142 feet broad, is sumptuously fitted up. The mosaic pavément is modern. The dome is borne by ten slender columns. The chapels and altars are richly adorned with valuable columns, frescoes, and paintings ; and among the **monuments** the most interesting are the monument of Gian Galeazzo Visconti, the founder of the church (south transept) ; monuments of Lud. il Moro, and Beatrice d'Este (north transept).)

The **Choir** is remarkably rich, containing a fine altar of the sixteenth century, and the stalls are beautifully carved. The choir stalls are ornamented with inlaid figures from designs by Borgognone.

The **Transepts**, left and right, contain magnificent monuments.

The **Cloisters** are large and well built, with charming decorations in terra-cotta. The cells are curious. The **Dome** can only be visited by special permission.

There are innumerable "objects of interest" to see in and about the monastery ; and ladies will be glad to know that the restriction which formerly prevented them from entering the church has been removed, and they are now allowed to explore the mysteries of the Monastery.

In the neighbourhood of Certosa took place the famous battle in which the Emperor Francis I. of France was taken prisoner by Charles V. of Germany, on 24th February, 1525.

From Certosa, it is about six miles to

Pavia.

(Population, 30,000), the ancient capital of the Lombard kings. It was formerly encircled by numerous lofty towers, but only a few now remain. Pavia has been called the "City of the Hundred Towers" ; and this was a modest summary, as it is said once to have possessed 525. Many a battle has been fought before its walls, not the least fierce being those between the Pavians and the Milanese. More than once the city has successfully withstood the shock of French arms ; and the poet yet sings of that terrible struggle in 1525, when—

" Before the walls of Pavia
King Francis lay encamped ;"

to be ignominiously routed, and himself stricken down, wounded and pale, upon the blood-bedewed plain. It was after his defeat that the Emperor wrote to his mother the famous letter from which the well-known phrase "*Tout est perdu, fors l'honneur*" (all is lost save honour) is derived. The exact words in the letter are: "*de toutes choses ne m'est demeuré que l'honneur et la vie qui est sauve*" (of all things only honour and life, which is safe, remain to me).

There are many things of interest to see in Pavia.

The **Cathedral** is vast, but not beautiful, and is unfinished, although begun in 1485. In the right transept is a marble altar commemorating St. Syrus, who is said to have been the first bishop of Pavia. The old church of **San Pietro in Ciel d'Oro**, rebuilt in 1100 and recently restored, contains the tomb of **St. Augustine**—a marvellous work, crowded with figures of great beauty, of which there are no fewer than 290! When this wonderful work was executed, or by whom, is not known.

St. Michele Maggiore, too, is very old. It may date, as some say, from the sixth century; it undoubtedly does from the eleventh.

The **University**, founded by Charlemagne, in 1361, on the site of a school of law which has existed since the tenth century, claims to be the oldest in Europe. It is a handsome structure, but little of the original is visible. A statue of Volta is in the second court. Pavia has long been renowned for its medical and surgical instruction.

At the south end of the Piazza Petrarca is the **Casa Malaspina**, now the **Museo Civico**, open daily, small fee; catalogue. On the **Ground Floor** are historical and national relics. On the **First Floor** a collection of 400 paintings, with examples by *Fra Bartolommeo*, *Crivelli*, *B. Luini*, and *Correggio*. In the Vicolo San Zeno close by are busts of Petrarch and Boëthius. Pavia formed the prison of Boëthius, who here composed his "Consolation of Philosophy." It was also for a short time the residence of Petrarch. The **covered bridge** across the Ticino will repay a visit. The artist will find considerable employment for his pencil in sketching the various picturesque portions of the ancient fortifications of the city. From Pavia the railway may be taken to Valenza, or to Cremona and Brescia (*see pp. 143-146*), or to Alessandria (*p. 87*).

Continuing the journey to Genoa, the railway crosses the Ticino, and, soon after, the Po, near *Bressana-Bottarone* (branch line 20 miles to Stradella), then passes *Calciababbio* to

Voghera, on the left bank of the Staffora (17,000 inhabitants), once a fortified town. Near here was fought the famous battle of Montebello, 9th June, 1800, five days before the battle of Marengo (p. 88), and here also took place the first battle between the French and Sardinian armies against the Austrians, on 20th May, 1859. Steam tramway to **Stradella**, 20 miles; also to

Rivanazzano (5 miles), which is the station for Salice (Hotels, *see* Appendix).

The train to Genoa passes through fertile country with unimportant stations to

Tortona, on the Scrivia (population, 11,200). The Cathedral dates from 1584. In the Museo Romano is an ancient sarcophagus, and above the town are the ruins of a castle destroyed in 1155. Steam tramway to *Sale*. Train, *viâ* Alessandria to Turin.

The journey is continued to *Rivalta Scrivia*, *Pozzolo-Formigaro*, *Novi*, where the line, described on p. 88, is joined.

Genoa (p. 89).

MILAN TO VENICE,

Viâ Bergamo, Brescia, Verona, Padua.

From Milan to Verona is 93 miles; from Verona to Venice, 72: total, 165. The whole journey may be done in $5\frac{1}{4}$ hours; but none will care to do this unless they are old travellers, and have tarried in the neighbourhood before, or are "pressed sore" for time.

Leaving Milan, we pass stations *Limite*, *Melzo*, and *Cassano* (where two battles were fought—1705, Vendôme *v.* Prince Eugene; 1799, Suwarrow *v.* Moreau). Then over the *Adda* (running from Como) to *Treviglio*.

[Rail from Treviglio to Cremona (p. 146) and to Rovato.]

At Treviglio we leave the main line in order to visit (12 miles)

Bergamo.(Hotel, *see* Appendix.)

(Population, 25,500.) Bergamo, the capital of the Delegation of Bergamo, was surrounded by walls and moats, now almost hidden by improvements. It is divided into two towns, upper and lower, the upper being the old city on the hill, the lower the new and business quarter. For situation it is delightful. Close at hand are some of the most lovely places in Venetian Lombardy; and, standing on the hill of the **Castle**, a view can be taken in which shall represent all that is characteristic of Italy.

Bergamo is celebrated for its **fair**, held annually, and lasting for a month (middle of August to middle of September), when may be seen "all the world and his wife." People meet for business, for pleasure, and from a sense of duty; for it has been an "institution" from the tenth century, and must be kept up. No tourist in the neighbourhood when the fair is on should omit to visit it, as it is a characteristic scene, and largely frequented by the inhabitants of the remote valleys and mountainous districts.

The principal sights of Bergamo are:—

The **Market Place** (Piazza Garibaldi). Here are the **Palazzo Nuovo**, designed by *Scamozzi* (unfinished); the **Palazzo Vecchio**, or Town Hall, in front of which is a **Statue of Torquato Tasso**, whose father was a native of this town. Near here is

S. Maria Maggiore, a fine Romanesque church (1137); built of black and white marble, with a porch of red and white, contains the tomb of Donizetti (a native of Bergamo), by *Vela*. Opposite it is the tomb of his master, Giov. Mayr. The **Colleoni Chapel** adjoins the church. It has an elaborate sculptured façade; the interior is modern. Contains the tomb of its founder, B. Colleoni, surmounted by an equestrian statue.

The **Cathedral**, built in 1689, has paintings of Madonnas and Saints by Bellini, Moroni, and Savoldo. The Baptistry, dating from 1340, was restored in 1864.

In the churches of **S. Grata** and **S. Spirito** are a few good paintings.

The **Academy**, open daily, 10 to 4, $\frac{1}{2}$ fr. There are three galleries, which contain good pictures; amongst them examples by *Canaletto*, *Moroni*, *Botticelli*, *Montagna*, *V. Foppa*,

Giorgione, Rubens, Palma Vecchio, Garofalo, Borgognone, Dosso Dossi, Fra Angelico, one or two by *Titian, Paolo Veronese, G. Bellini*, and notably an *Annunciation*, by *Luini*. Catalogues of the three collections, *Galleria Carrara, Galleria Morelli, and Galleria Lochis*, 1 fr. 60 c.

Various pleasant **Excursions** may be made in the environs of the town, especially to the Lake of Iseo, where, amid the rich vegetation of the shore, the olive-tree flourishes, while the surrounding hills are dotted with numerous castles, towers, and villas. *Lovere*, about 25 miles from Bergamo, was the residence of Lady Mary Wortley Montagu. (See p. 59.)

Funicular from Lower to Upper Bergamo. (Fare, 15 c.)

Steam tramway from Bergamo to **Romano**, also to **Monza**.

Diligence from Bergamo to Zogno and Olmo twice daily. From Ambria, a short distance from Zogno, it is 2 miles by road to San Pellegrino, a watering-place with three saline springs. (Hotel, see Appendix.)

Train to **Ponte della Selva** (18 miles) for the Bergamasque Alps.

From Ponte della Selva to Lovere about 11 miles by road. Rail to **Lecco** (20 miles) in 1½ hours (p. 52).

Continuing by rail towards Brescia, the following stations are passed:—*Seriate, Gorlago, Palazzolo* (for Lago d'Iseo—omnibuses in correspondence with train and steamers; see local time-bills); *Coccaglio, Rovato, Ospitaletto*.

Between Bergamo and Brescia the scenery is of the character peculiar to Northern Italy. The red colour of the mountains is occasioned by the presence of iron ore, to which cause also is attributable the numerous ironworks scattered throughout this interesting region. "The metal produced in the Lombard valleys is sold in three forms—of soft iron, hardened iron, and steel—and is sent to the centres of consumption in a great variety of forms: in bars, called in the district 'quadri;' in rod-iron, beaten or rolled, technically called 'ladino;' in sheet-iron (from the Lake of Como); in tires and axles for cart-wheels; in household articles; in agricultural implements, such as pickaxes, spades, plough-shares, scythes, &c.; in pots and pans; in anvils, bits, and chains; in sheet-steel for the springs of carriages; in wire; in very large quantities of nails; and in a large number of gun-barrels and cutting arms."

BRESCIA.

(Hotels, *see* Appendix.)

Brescia the Roman Brixia (population 44,000), the ancient rival of Milan, has suffered severely from the art of war. In 1512 it was captured by the French under Gaston de Foix, who was accompanied by the renowned Chevalier Bayard, "the good knight, without fear and without reproach." It then came into the possession of Venice, and formed part of the Venetian dominions until 1797. In 1849 it was cruelly bombarded by the Austrians under Haynau. The town everywhere displays traces of the storm of shot and shell hurled against it by the orders of the exasperated Austrian general.

The town is beautifully situated, and has many noteworthy public buildings. The ancient *prestige* of the city has gone, however. Her fortifications were once her glory, and the manufacture of firearms made her great; but both these sources of renown have to a large degree collapsed. Brescia is a manufacturing town, and has several silk, linen, and woollen factories of some importance; and is celebrated as the birthplace of the distinguished painter, Alessandro Bonvicino, surnamed Il Moretto (1498-1555).

The **Duomo Vecchio** (*Old Cathedral*)—or, as it is more frequently called, the Rotunda—is a very old structure. The walls are ninth century, the dome and cupola twelfth century.

There are a few good pictures in the church, particularly—

Over the high altar, Assumption	<i>Il Moretto.</i>
On one of the pillars in the Rotunda, Adoration of Magi	<i>Giorgione.</i>

Among other objects of interest—

Two statues near the pulpit.	<i>A. Vittoria.</i>
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Crosses and relics in the Chapel of the Holy Cross.

The **Duomo Nuovo** (*New Cathedral*) is a fine building it was commenced 1604; finished 1825. The dome is one of the largest in Italy. There are not many interesting memorials in the interior, and the pictures are few and poor.

The **Broletto** (*Town Hall*), with a very old tower (*Torre del Popolo*), belonging to the old building when it was the Palace of the Republic. The Broletto is now used partly for public offices and partly as a prison. The bell tower on the south side is part of the original structure.

The **Biblioteca Queriniana**, founded by Cardinal Querini, a former Bishop of Brescia, contains 40,000 volumes, some valuable MSS., and a variety of interesting curiosities. Open daily, except festivals, 9 to 3 (or 4). Small fee. Closed October 1st to 20th.

There are many churches in Brescia, some of them well worth visiting, especially—

S. Giovanni Evangelista, with many remarkable paintings, among which—

Altar piece, Massacre of the Innocents	.	.	<i>Moretto.</i>
In the choir, John the Baptist	.	.	<i>Ibid.</i>
Various Frescoes	.	.	<i>Romanino.</i>
Various Frescoes	.	.	<i>Moretto.</i>

S. Afra, on the site of a temple of Saturn. Curious old crypt. Church rebuilt in 1580.

The best pictures are—

Frescoes on roof	.	.	<i>Bagnadore and Rossi.</i>
Woman Taken in Adultery	.	.	<i>Titian.</i>
Martyrdom of St. Afra	.	.	<i>Paolo Veronese.</i>

S. Clemente, the resting-place of *Il Moretto*, the distinguished painter, born in Brescia. Five of his works adorn the church.

Santi Nazario e Celso. A fine altar-piece by *Titian*, and the Coronation of the Virgin, by *Il Moretto*.

One of the most interesting buildings in Brescia is **La Loggia**, a Palace of the Municipality, a magnificent mass of profuse architectural ornament, begun by *Formentone*, continued by *Sansovino*, and ended by *Palladio*. It bears traces of the bombardment in 1849. The interior, which was correspondingly magnificent with the exterior, was destroyed by fire in 1575.

The **Clock Tower** should be seen and near it a **monument** erected by the King of Italy in honour of the gallant and devoted Brescians who perished during their defence of the town against the Austrians in 1849, or were afterwards shot by order of Haynau.

In the **Corso del Teatro** the whole of the house-fronts on the second storey are decorated with a continuous series of oil paintings.

Three of the most celebrated things in Brescia are the two

Museums of Antiquities, the Galleria Tosio, and the Palazzo Martinengo, which the tourist should by no means fail to visit.

The **Museo Patrio**, or the **Museum of Antiquities** (Museo Civico Età Romana), is a collection of antiquities, and stands upon the site from whence those antiquities were excavated. It was a temple dedicated to Hercules, and an inscription was found showing that it was erected by Vespasian, in A.D. 72. Many curious relics of a dead past are here, and no one can fail to be much impressed with the old pavements, the inscriptions and mosaics, and especially the **Altar**—which stands, it is thought, where it stood when the rites of a dark age were celebrated upon it. The most remarkable thing in the Museum is a **Winged Victory**, an exquisite statue in bronze—the brow encircled with a silver wreath of laurel, excavated in 1826. Open daily, 10 to 4. Fee, 1 fr., which includes admission to

The **Mediæval Museum** (Museo Civico Età Christiana) in the old churches of S. Giulia and S. Salvatore, which contains majolicas, sculptures, bronzes, Venetian glass, ivory reliefs, and medallions.

Brescia abounds with Roman remains, and it is curious to observe in a tour of the town vestiges of an ancient theatre, a pagan temple, the forum, &c. Nor is it less curious to see in several places in the town portions of old columns and other traces of antique work built into comparatively modern edifices.

The **Galleria Tosio**, in the Via Tosio 12, and the Palazzo **Martinengo**, in the Piazza Moretto, open daily, 10 to 4 (fee, 1 franc), contain rooms filled with pictures and drawings, ancient and modern, and some fine modern sculpture, bequeathed to the town by Count Tosio. Among the pictures the most celebrated are—

The Supper at Emmaus	<i>Il Moretto.</i>
Ecce Homo	<i>Raphael.</i>

Both of the above are gems.

Holy Family	<i>Fra Bartolomeo.</i>
„ (injured)	<i>Andrea del Sarto.</i>
The Nativity	<i>Lorenzo Lotto.</i>
S. Francis	<i>Annibale Carracci.</i>

Modern statuary is well represented, and the following should be particularly noticed :—

Christ with the Doctors	<i>Marchesi.</i>
Bust of Eleonora d'Este	<i>Canova.</i>

Youthful Bacchus	<i>Bartolini.</i>
Reliefs—Night and Day	<i>Thorwaldsen.</i>
The Praying boy	<i>Pampaloni.</i>

There are many **Palaces** in Brescia which have considerable interest attaching to them—as Palazzo Cigola, where the Chevalier Bayard was received with romantic hospitality in 1512. There are also several private galleries in the city, to which admission may be obtained without much difficulty.

The **Citadel**, from which Haynau hurled his murderous cannonade, should be visited; and those who have time will do well to walk out to the **Campo Santo**, one of the oldest, finest, and most picturesque burial-places in Italy.

A day will suffice to “run through” Brescia, but a longer time is necessary to do justice to its many unique attractions. It is a fault with too many travellers in Italy that they devote so much of their time to the large cities, and forget that in many of the smaller ones there are more characteristic features of the country to be seen, and many gems which would well repay the visit.

From Brescia the steam tram runs to Salò, Gardone-Riviera, and Maderno on Lago di Garda (p. 61); also to Gardone-Valtrompia (12 miles), thence omnibus (13 miles) to *Co'lio* (Hotel, *see* Appendix). *Collio* may also be reached by motor from the Hotel Mella, Brescia. Railway, 15 miles, to Iseo (p. 58).

Train to Mantua, Parma, Milan.

From **Brescia** to **Cremona** is a run of one and a-half to two hours, and presents nothing of remarkable interest *en route*, and the journey will often be omitted. Stations passed are *Bagnolo Mella*, *Manerbio*, *Olmeneta*.

CREMONA.

From here the rail may be taken to Pavia in two and a-quarter hours (*see* p. 138), or to Treviglio, for Milan. Rail to Parma. Cremona (population, 30,200) is an uninviting town, and will tempt but few to linger in it for any length of time; its name makes sweet music in the ears of violinists, although the manufacture of these instruments has long ceased to be what it once was. In the Piazza Roma, No. 1, Antonio

Stradivari made his violins. The principal sights are—The **Cathedral** (1107), the **Baptistry**, and the **Campo Santo**. The latter has some rare mosaics. In the Piazza Grande, in which these buildings are situate, there is an enormous **Tower**, said to be the tallest in Italy. It is 398 feet high, and the summit is reached by 498 steps, some of which would be all the better for a little “doing up.” The tower was built in commemoration of the peace made in 1283 between Milan, Piacenza, Brescia, and Cremona. The view from the summit is extensive, but, from the nature of things, not so beautiful as from many less pretentious towers.

The **Cathedral**, erected in the twelfth century and restored at the end of the fifteenth, is a Romanesque-Lombard building with handsome façades. The aisles and transepts are covered with frescoes by *Pordenone*, *Romanino*, *Boccaccino*, *Bembo*, *Melone*, *Giulio Campi*, and others. Altar pieces by *Pordenone*, and *Bernadino Gatti*.

The **Piazza Roma** is laid out with gardens in which music is performed on two or three evenings of the week.

There are several interesting churches, a few handsome palaces, and some good collections of pictures (at the Municipio and the Museo Civico) in Cremona; and in the environs there are some charming retreats which will be visited with interest by the traveller who is detained by circumstances in Cremona.

Steam tramway five times daily to Piacenza (19 miles).

Railway from Cremona to Mantua (39 miles), from whence the journey may be continued to Verona (N.), or Modena (S.).

Continuing the journey from **Brescia** to **Verona** (eight trains a day), the first station is *Rezzatto*, of no interest; then *Ponte San Marco*.

Lonato, where Napoleon gained one of his first victories over the Austrians.

Desenzano, beautifully situated on the southern shore of the **Lago di Garda** (p. 60), of which a remarkably fine view is obtained from the railway. Travellers coming from Brescia or Verona frequently alight at this station to visit the battlefields of Solferino and San Martino, which are about seven miles from the town. Omnibuses run from the Desenzano station to the town—a distance of one mile (*see* p. 60). Steamers to Riva, by the western side of the Lake of Garda.

S. Martino della Battaglia, a convenient station from which to visit the battlefield of Solferino (five miles), where on June 24, 1859, the French and Piedmontese, under Napoleon III. and King Victor Emmanuel II., defeated the Austrians under the Emperor Francis Joseph.

Travellers who do not intend to visit the battlefield either from Desenzano or S. Martino can obtain a splendid view of Solferino from the **Tower of S. Martino** (three-quarter mile from the railway station), erected to commemorate the great victory by the French and Piedmontese over the Austrians. The tower is 243 feet high, and was converted into a military museum in 1893 (fee, 50 c.). The walls are decorated with allegorical figures; the side chapels contain busts of the Italian Generals who perished in the wars of that period; the staircase and passages, with bronze tablets giving some 650,000 names who fought for Italian independence, lead to seven rooms, in each of which is a painting depicting battle scenes in one of the seven campaigns of the wars.

From S. Martino until Castelnovo is reached the scenery is remarkably beautiful, and those who occupy the left-hand side of the carriage get the best of it. Every inch of the ground, too, is full of historic interest, being associated with those conflicts which ultimately resulted in the retreat of the Austrians from Italy, and the rise of a new European power.

Peschiera (*see* pp. 60, 62), one of the famous fortresses which played an important part in the wars of 1848 and 1859. The town situated at the south end of the Lago di Garda is insignificant; it is on the Mincio, which here issues from the lake. From Peschiera to Riva by steamer is a delightful excursion; omnibus to the pier, $\frac{1}{2}$ franc (p. 61). (For times of departure of the boats see local time-tables.)

Castelnovo.—In 1848 this little town was utterly destroyed by the Austrians for having afforded shelter to a body of Piedmontese soldiers, only two houses and the church being spared.

A short distance on the right is **Custoza**, where the Piedmontese were beaten by the Austrians in a severe struggle, in 1848; and it was here that the great battle of 1866 was fought (the last great battle of that memorable time), the king commanding in person. There is nothing more to see until Verona is reached; the train runs through a series of cuttings, and after passing *Somma Campagna* arrives at **Verona** (p. 149.)

VERONA.

(Hotels, *see* Appendix.)

There are three **Railway Stations**. The central is on the south-eastern boundary of the town, called *Stazione Porta Vescovo*. Here all trains stop. The second station is on the south-western side, called *Stazione Porta Nuova*. Here only local trains stop. The third, called *Stazione Porta S. Giorgio*, for Domegliara and Caprino.

Omnibuses wait the arrival of the trains.

Theatres.—The principal is the Filarmonico; but it is open only in autumn, and during Carnival. Others are the Teatro Nuovo, and Teatro Ristori.

Protestant Worship.—The only permanent establishment is the Valdeese Church, Porta Palio (or Stuppa); but there is an English service on Sundays at 8 a.m., 10.30 a.m., and 5 p.m., in a Chapel near the Hôtel de Londres, held under the auspices of the Colonial and Continental Society.

Post and Telegraph Office.—Piazza dell'Indipendenza.

Tramways.—From the station of the Porta Vescovo, to the station of the Porta Nuova, 10 c.

Tour of the City. -- As the sights of Verona lie at some distance apart, and as many travellers only allow a short time for visiting them, we recommend a cab being taken; the principal places of interest may thus be seen in a day.

If the "start" is made from either of the railway stations, visit first the reputed tomb of Juliet (*see* p. 154), if so disposed; then proceed to the Piazza Vittorio Emanuele and Amphitheatre; thence to the north-west extremity of the town, to the Church of San Zeno; return to Corso Porta Stuppa (fine gate, fifteenth century, *San Michele*); proceed to the Church of S. Anastasia; then the Cathedral; cross the Adige to S. Giorgio; return by way of the Ponte Pietro, from which there is a beautiful view; then visit the old Roman Theatre;

ascend the Castle of S. Pietro (admission procured at the office by the entrance); then make for the Piazza de' Signori, visit the Palazzo del Consiglio, explore the Piazza delle Erbe, see the Tombs of the Scaligeri and finish at the House of the Capulets.

Verona (population, about 68,000, including the garrison) is situated on the Adige, which divides the town into two parts, and at the foot of hills which run from the mountains of the Tyrol. The situation is very beautiful, and the town—well built, and with good streets—is considered healthy. It is surrounded by old walls flanked with towers, and in appearance is a good representative town of the Middle Ages. It is, next to Venice, the principal town in Venetia. Verona holds a high place in the history of painting, architecture, and sculpture. A day or two at least may be spent here with great advantage, and no traveller should pass the town by. Many tourists would find enough to detain them for several days. The first place to visit is the **Amphitheatre**, in the Piazza Vittorio Emanuele, formerly Piazza Brà.

Charles Dickens, whose descriptions are always photographic, speaks of the amphitheatre thus:—

“In the midst of Verona, in the Piazza di Brà—a spirit of old time among the familiar realities of the passing hour—is the great Roman Amphitheatre. So well preserved, and carefully maintained, that every row of seats is there, unbroken. Over certain of the arches the old Roman numerals may yet be seen, and there are corridors, and staircases, and subterranean passages for beasts, and winding ways, above ground and below, as when the fierce thousands hurried in and out, intent upon the bloody shows of the arena. Nestling in some of the shadows and hollow places of the walls now are smiths with their forges, and a few small dealers of one kind or other; and there are the green weeds, and leaves, and grass upon the parapet. But little else is greatly changed.”

The Amphitheatre, erected under Diocletian, A.D. 290, and capable of seating 20,000 people, is 504 feet long, 402 feet wide, and 106 feet in height. Admission, 1 franc; Sundays, free.

It will be remembered that Verona was an old city before the Romans colonised it, and it abounds with “remains”—some, perhaps, of great antiquity, although principally of Roman origin.

There is a Roman **Theatre** (fully exposed in 1904) on the

left of the Adige (fee 50 c.); the Porta de' Borsari and the Porta de' Leoni are old Roman gateways—all worthy of careful inspection.

The **Churches** of Verona, numbering about forty, are many of them rich in paintings and tombs. The most interesting only will be pointed out.

The **Cathedral**, Gothic, fourteenth century (partly twelfth), has at its porch the two celebrated Paladins of Charlemagne—Roland and Oliver. In the interior there are some fine chapels, and some curious monuments. In the choir are splendid frescoes by *Giulio Romano*. The great attraction, however, is the celebrated (but not the most celebrated)

Assumption *Titian*,

in the first chapel on the left.

The **Cloisters** are curious, the arches resting on double columns of red marble, and one tier of arches raised over the other. Close by the Cathedral in the Palazzo dei Canonici is the **Biblioteca Capitolare**, containing a valuable collection of MSS. Admission in the forenoon.

Sant' Anastasia, a fine Gothic church (1261), in the Corso of that name, has a beautiful interior, and contains some interesting curiosities. Notice the frescoes with which the church was originally covered. To the left of the church is an old sarcophagus (fourteenth century) of Count Castelbarco.

In the interior two figures supporting the holy water basin; the one on the left by . . . *Gabriel Cagliari*, the father of Paolo Veronese.

In the Pellegrini Chapel, near the high altar, the Life of our Saviour is represented in curious terra-cotta reliefs of the fourteenth or fifteenth century. Some old frescoes, and two handsome Gothic monuments of the Pellegrinis. Fine mosaics behind the altar, date 1406.

San Zeno is one of the handsomest churches in Verona, and the finest Romanesque church in North Italy. It is at the western extremity of the town, near the Brescia Gate. The front is of marble, the sides marble and brick, the portal rests on the backs of lions, and a wonderful variety of curious reliefs are placed around it. (Two of these were stolen, January, 1909, by some unknown persons.) Observe the bronze doors, very rude and crude representations of Scripture scenes, executed probably in the eighth or ninth century. Entering the church, the effect is remarkably fine and singular:

the curious roof, the tiny windows, the pillars and columns in alternate order, arrest attention. There are many curiosities in this church; notably on the left of the church the Coppa di San Zeno—a huge porphyry vase.

On the south wall, marble statues of

Christ and the Twelve Apostles.

The statue of San Zeno, the patron of Verona.

A fine picture, at the back of the altar, of

Madonna, Saints, and Angels *Mantegna.*

Under the Choir there is a wonderful crypt, in which is the tomb of San Zeno.

In the cloisters are many tombs, and a fresco by *Mantegna.*

The **Campanile** of the church is very beautiful.

Near the church there is in a cemetery a curious monument and sarcophagus, to see which a flight of stone steps must be descended. The inscription marks it out as the tomb of Pepin, the most pious son of Charlemagne, emperor.

S. Giorgio (1604) in the Via Alessio is celebrated for its pictures, by Veronese and Brescian painters.

Left of entrance

Baptism of Christ *Tintoretto.*

First Altar, St. Ursula *Franc. Caroto.*

Fourth Altar, Madonna and Saints . *Girolamo de' Libri.*

HIGH ALTAR (covered), MARTYRDOM of ST. GEORGE
Paolo Veronese.

S. Fermo, or S. Fermo Maggiore, is very old, its foundations having been laid as early as 750. Rebuilt in the fourteenth century. (Gothic.)

In the south transept are some memorials of the Alighieri family, descendants of Dante.

Mausoleum of the Torriani family.

Curious frescoes and very old paintings.

SS. Nazzaro e Celso contains many paintings by *Brusasorci* and *Paolo Farinato.* (Renaissance.)

S. Maria in Organo, an ancient church, rebuilt in 1481, contains frescoes, by *Morone*, altar pieces by *Guercino*, mosaics, marble statues, carved and inlaid choir stalls, &c.

San Sebastiano, formerly the Church of the Jesuits, is a mass of marble. It is now used as shops.

Among the **Palaces** and **Public Buildings** in Verona,

of which there are many, and some exceedingly handsome, may be mentioned—

Palazzo del Consiglio (sixteenth century), called *La Loggia*, designed by *Fra Giocondo*. Here are statues of some of the celebrated men of Verona—Catullus, Pliny the younger (who was born at Como, say the natives of those parts), Macer, Nepos, Scipione, Maffei, and others. A splendid building—early Renaissance.

The *Piazza dei Signori*, in which this palace is situated, is a handsome square surrounded by palaces, including the **Palazzo della Ragione**, and the **Prefettura**. Many of them were once the property of the Scaligeri, the lords of Verona. In the centre of the square is the statue of Dante, who, it will be remembered, found a refuge here after he left Florence. It faces the house in which he dwelt.

Near here are the **Tombs of the Scaligers**. Fee 25 c. These sepulchral monuments of the Della Scala family rise in the shape of pyramids surmounted by equestrian statues. The finest is that of Can Signorio, who murdered his brother in the street in 1359. The family rose from the ranks to be rulers over the city for one hundred years, and their crest, conspicuous on the monuments, is a *Scala* (ladder). Adjoining is the family chapel of S. Maria Antica.

The **Piazza delle Erbe**, formerly the Forum, is a remarkably fine square, and as the market is held here it is generally to be seen with all the life of Verona in it. The **column** facing the Palazzo Maffei was erected by the Venetians in 1524, and bore the Lion of St. Mark until 1797. The **fountain**, with a symbolical representation of Verona, and the **Tower** (admission 50 c.) attached to the Municipio, were built by the Scaliger just referred to, who was known as *Can Signorio*. In the centre of the square stands the old **Tribune**, where proclamations were issued, criminals were sentenced, and debtors were punished. Many of the houses, formerly palaces, are adorned with frescoes by *Giulio Romano*.

The **Palazzo Pompei**, built by *San Micheli*, is now the **Museo Civico** (admission 9 to 4, 1 fr.). On the

Ground Floor are collections of natural history, bronzes, coins, and antiquities, many of which are from the lake dwellings of the Lago di Garda and excavations in the city. The Picture Gallery, in twelve crowded rooms on the **First Floor**, contains some good pictures of the Veronese school; among them are many depicting incidents in the history of

Verona. The collection as a whole is such as will charm the artist more than the ordinary traveller. The pictures by *Paolo Veronese* (who, as his name implies, was, a native of this town) are not of a very striking character.

On the left bank of the Adige, and at the southern extremity of the town, is the reputed **Tomb of Juliet**; admission, 50 c. It is in a garden once belonging to a Franciscan monastery.

Romeo and Juliet loved and died in 1301—1304. In the Via Cappello the gateway of Nos. 19—25 bears a marble tablet indicating the house of Juliet's parents.

The **House of the Capulets** is in the street of San Sebastiano, Via Cappello. It is a miserable inn, with the sign of a large Red Hat (*Cappello*), the crest of the Capulet family. This is not visible from the street, and is only seen when the courtyard of the inn is entered. There is sufficient evidence to show that the play of "Romeo and Juliet" was founded upon historical events, and Escalus was probably Bartolommeo della Scala, lord of Verona. The names of the rival families were Capello and Montechio. Tradition does not mark out distinctly any local habitation occupied by the "Two Gentlemen of Verona."

Some fine views are to be obtained in the neighbourhood of Verona—notably from the **Giardino Giusti** (admission, 50 c.), on the left bank of the Adige (there are some wonderful old cypress-trees here); and another from the **Castello S. Pietro**, close by the ancient Roman theatre, above and near the Ponte Pietra.

Steam Tramway to Cologna Veneta, in two and a-half to three hours; to Caprino, two hours (twenty-one miles).

From **Verona** to **Botzen** and **Innsbruck**, *see* p. 24 (reverse direction).

From **Verona** to **Mantua** (25 miles) there are seven trains daily, starting from the Porta Nuova, and accomplishing the journey in about an hour and a quarter. Passing *Dossobuono* (the junction of the Verona-Rovigo line, the first place of importance reached is *Villafranca*, famous as the spot where the treaty terminating the Italian war of 1859 was signed on 11th July. About five miles to the north-west is *Custoza*, where the Italians were defeated in 1848 and 1866. Two small stations are then passed, and **Mantua** is reached.

(The line is continued through to Modena, where it joins the main line to Bologna.)

MANTUA.

(Hotel, *see* Appendix.)

Italian, MANTOVA—"MANTOVA LA GLORIOSA."

Mantua is very ancient and very dull ; it is of Etruscan origin. Its population is over 30,000. The town stands on an island in the middle of a lagoon formed by the Mincio, which issues from the Lago di Garda. It is regularly fortified, well built, but far from healthy, being surrounded by lakes and marshes. Nowhere in Mantua is there anything like a beautiful view, but many of its works of art are beautiful. It cannot be said, however, that the place is attractive, except, perhaps, for the student of architecture, art, and archæology.

Everyone will be struck with the grandeur of its palaces, and the decay into which many of them are falling. The principal objects of interest are the

Castello di Corte, the fortress of the Gonzagas, who were successively Lords, Margraves, and Dukes of Mantua. A huge building with old towers. It is now used as a store-house for the Notarial and State Archives (admission, 9 to 4, Sundays and holidays, 9 to 12, 50 c.), and contains little of interest save some old frescoes. Adjoining it is the enormous

Palazzo Ducale, now called the **Corte Reale**, once blazing with beauty, but now the greater part of it is unoccupied. Everywhere there are traces of former beauty ; everywhere may be seen the impress of the hand of *Giulio Romano*, by whom it was decorated and adorned.

Some of the splendid apartments retain much of their original rich decorations, and are worthy of a visit—such as the **Appartamento dell' Imperatore**, decorated by Mantuan artists ; the **Appartamento del Paradiso**, with exquisitely painted ceiling, marble reliefs, and early Renaissance decorations ; the **Sala degli Specchi**, decorated by pupils of *Giulio Romano* ; and other sumptuous rooms more or less dilapidated. The Picture Gallery has no works of great merit, and the Armoury is not shown. Fee to the custodian, 1 fr.

The **Cathedral** is not very beautiful, either inside or out, although it is well decorated, from designs by *Giulio Romano*, executed by *Bertani*.

By far the noblest sacred edifice in Mantua is the church of **S. Andrea** designed by *Leon Battista Alberti*, fifteenth century. Dome added, 1782.

The chief objects of interest are—

Monument of *Pietro Strozzi*, designed by *Giulio Romano*.

Tomb of *Mantegna*, the celebrated painter. Fine bust.

Under the high altar, in the crypt, some of the blood of our Lord, found by the centurion Longinus, is said to be preserved.

An interesting sarcophagus (early Christian).

Frescoes, and one or two good paintings.

There are several other churches in Mantua—*S. Barbara*, *S. Maurizio*, &c.

In the Piazza Dante is the

Palazzo degli Studi containing the

Museo Civico and the **Library**. The Museum is on the First Floor, and the collection includes busts, sarcophagi, inscriptions, and other interesting antiquities (gratuity).

A similar collection also in the Piazza Dante may be visited in the

Reale Accademia; admission, 50 c.

Outside the Porta Pusterla is the important

Palazzo del Te. It originally was intended for stables for the Dukes Gonzaga; but *Giulio Romano* took it in hand, and with his magic power turned it into a vast palace. The rooms are very elegant, the Sala dei Giganti being the most remarkable: in all the rooms there are frescoes by *G. Romano*, stuccoes, and sculptures. Admission to the palace can be obtained on application at the Ducal Palace (fee, 1 franc).

The **House of Mantegna** is opposite the Church of *S. Sebastiano*.

The **House of Giulio Romano**, an elegant building, is opposite the Palazzo di Giustizia, in the Via Carlo Poma, 14.

The **House of Virgil** is not pointed out; but his birth-place is supposed to be at Pietole, three miles from Mantua. His chair and bust are claimed to be in the Museo Civico.

In the Piazza Virgiliana is an amphitheatre for outdoor performances, open during the summer.

Rail from Mantua to Parma (p. 268); to Brescia (p. 143), (or tramway); to Modena (p. 272); or to Cremona (p. 146). Mantua to Montagnana (a mediæval town well worth a visit), Este, and Monselice Station on the Padua and Bologna line.

The journey from Verona to Venice takes from $1\frac{3}{4}$ to $3\frac{1}{4}$ hours; trains nine times daily. The route is pretty most of the way. Soon after leaving the fortifications of the city the village of San Michele is passed on the left; the castle belonged to the Scaligers. Stations *San Martino Buonalbergo*, *Caldiero*, famous for its mineral springs; *S. Bonifacio*. (Three miles from here is Arcole, where in November, 1796, was fought the celebrated battle between the Austrians and the French, under Napoleon. *Lonigo*, *Montebello*, *Tavernelle*—and then **Vicenza** is reached.

Vicenza.

(Population, 25,000). —A day may be well spent at Vicenza, arriving in the city by the first train from Verona and leaving by the last; or the interval between either of the trains will suffice for a hurried view of the principal objects of interest, if time is pressing.

Vicenza is a walled town, prettily situated, and watered by the rapid Bacchiglione; but its chief interest to the tourist is that it is the city of many artists, and of the great architect **Palladio**, who was born here, and whose wonderful works still make it famous. His best palaces adorn Vicenza, but some of his grandest churches are at Venice.

The **Piazza de' Signori** is alone worth pausing at Vicenza to visit. The two Venetian columns; the light and elegant clock tower; the massive **Basilica Palladiana** with its splendid colonnades in two storeys beside it; opposite it, the Palazzo Prefettizio (*Palladio*); and, gazing upon all, the marble statue of Palladio. Not far from here, in the Corso, is the **House of Palladio**.

Of the churches of Vicenza the most noteworthy are the **Duomo**, Gothic, 1467. **Santo Stefano**, with two pictures —

SS. Vincent and George	<i>Palma Vecchio.</i>
S. Paul	<i>Tintoretto.</i>

S. Lorenzo.—Gothic; Tomb of Scamozzi, Tomb of B. Montagna; Altar-piece—

SS. Lorenzo and Vincenzo	<i>B. Montagna.</i>
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More interesting than either of the above is the church of **Santa Corona**, in which the remains of Palladio rested

until they were moved to the Campo Santo. In this church are pictures by *Montagna*, *Verda*, and *P. Veronese*; but the gem of the church, and perhaps of Vicenza, is a large

Baptism of Christ *G. Bellini*.

"Let us remain long, and look earnestly: for there is indeed much to be seen. That central Figure, standing with hands folded on His bosom, so gentle, so majestic, so perfect in blameless humanity,—O what labour of reverent thought, what toil of ceaseless meditation, of changes of fair purpose oscillating into clearest vision of ideal truth, must it have cost the great painter, before he put forth that which we now see! It is as impossible to find aught but Love and Majesty on the Divine countenance, as it is to discover a blemish on the complexion of that body, which seems to give forth light from itself, as He stands in His obedience, fulfilling all righteousness. And even on the accessories to this Figure we see the same loving and reverent toil bestowed. . . . Truly, our minutes spent before a picture like this are minutes of upward progress. We depart, and the scene itself passes from our memory, but the effect of tracing all these its attributes does not pass away if it has been rightly done, but flows over and hallows our conceptions of the blessed event and of Him round whom all its interests are centred."—*Alford*.

The **Museo Civico**, in the Palazzo Chiericati (*Palladio*); admission fee, half a franc from nine to eleven, and from two to four; but free from eleven to two. The most interesting pictures on the Upper Floor are—

- | | | |
|---|-----------|-----------------------------|
| 6. The Four Ages (1st Room) | | <i>Van Eyck</i> . |
| 38. The Resurrection of Christ (2nd Room) | | <i>Titian</i> . |
| 18. Virgin and Child (3rd Room) | | <i>Cima da Conegliano</i> . |
| 2. Virgin and Child (4th Room) | | <i>B. Montagna</i> . |
| 8. Presentation in the Temple (4th Room) | | <i>Ibid.</i> |

There are two rooms devoted to drawings by *Palladio* and *Scamozzi*, and other rooms with coins, objects of natural history, &c. The ground-floor is used for antiquities.

One of the most curious and interesting of *Palladio*'s works in Vicenza is the **Teatro Olimpico** (fee, half a franc), built for the "representation of classic tragedy, and which is perhaps the most perfect reproduction of the Greek theatre in the world. Alfieri is the only poet of modern times whose works have been judged worthy of this stage; and no drama has been given on it since 1857. It is a Greek theatre,

for Greek tragedies ; but it could never have been for popular amusement, and it was not open to the air, though it had a sky skilfully painted in the centre of the roof. The proscenium is a Greek façade, in three storeys, such as never was seen in Greece ; and the architecture of the three streets running back from the proscenium, and forming the one unchangeable scene of all the dramas, is—like the statues in the niches and on the gallery enclosing the auditorium—Greek in the most fashionable Vicentine taste. It must have been but an operatic chorus that sung in the semicircular space just below the stage and in front of the audience. Admit and forget these small blemishes and aberrations, however, and what a marvellous thing Palladio's theatre is ! The sky above the stage is a wonderful trick, and those three streets—one in the centre, and serving as entrance for the royal persons of the drama, one at the right for the nobles, and one at the left for the citizens—present unsurpassed effects of illusion. They are not painted, but modelled in stucco. In perspective they seem each half a mile long, but entering them you find that they run back from the proscenium only some fifteen feet, the fronts of the houses and the statues upon them decreasing in recession with a well-ordered abruptness. The semicircular gallery above the auditorium is of stone, and forty statues of marble crown its colonnade, or occupy niches between the columns."

There are some delightful excursions in the neighbourhood of Vicenza ; and all who can afford the time should visit the Sanctuary of the *Madonna del Monte*, on **Monte Berico** ($\frac{1}{2}$ mile). It is approached by an immense arcade, 715 yards long. The church, from which a splendid view is obtained, commemorates the Staying of the Plague in 1688, and some miraculous appearance of the Virgin at an earlier date.

The **Villa of Palladio** (*Rotonda Capra*) is at the foot of the Monte Berico. Admission by the farm (fee $\frac{1}{2}$ fr.).

The **Campo Santo** is fine, and is principally interesting for its costly monument to Palladio (died 1580), who is buried here.

Steam Tramway to Valdagno, 25 miles, then 6 miles (by diligence or carriage) to the **Baths of Recoaro**.

Railway to Schio (20 miles) ; a good centre for excursions. Steam tramway to Arsiero, also to Torrebelvicino.

Leaving Vicenza, there is nothing to see until **Padua** is reached.

PADUA.

Italian, PADOVA. *French*, PADOUE.(Hotel, *see* Appendix.)

(Population 49,000.)

is a very old city—one of the oldest in Italy—founded, it is said, by Antenor, the brother-in-law of Priam. It is quiet to dullness, but contains many remarkable buildings which will be visited with interest. The appearance of the town is singular, many of the streets in the old town being lined with arcades in narrow streets, while in other parts there are large open spaces which suggest that the land is valueless. An electric tramway runs from the principal station through the town to S. Croce and Bassanello, and an omnibus service to the Piazza Cavour.

The greatest curiosity of Padua is the **Palazzo della Ragione**, or **Il Salone**, containing one of the largest halls in the world, it is said—300 feet long by 100, and about 90 feet high. The walls are covered with paintings in fresco, many of them very curious. Here is preserved the tomb of Livy (not the historian Livy, but of the same family); and here, too, are busts to Lucretia Dondi, Belzoni, and others. Admission, 50 c.

In the Via Orto Botanico is the **Museo Civico**, rebuilt in 1881, containing the **Picture Gallery** and **Municipal Library**. (Admission week-days, 9 to 4, 1 fr.; Sundays and holidays, 9 to 1, free.) Among the pictures in the Pinacoteca are several by *Palma Giovane*, *Gior. Bellini*, *Garofalo*, *Morone*, *Bonifazio*, and *Il Padovanino*. No. 669, a Madonna by *Romanino*, is the gem of the collection.

In the Museum is a fine collection of autographs. The Library contains over 10,000 books. Near the Palazzo della Ragione is the Piazza dell' Unità d'Italia, in which is a **clock tower** attached to the Palazzo del Capitano. The **Loggia del Consiglio** is also here, behind which is the **University Library**.

The churches are numerous.

The **Cathedral** is mediocre, but the Baptistery adjoining it, adorned with frescoes, is interesting.

The treasury contains twelfth-century miniatures.

The **Church of Sant' Antonio** is the finest in Padua. It

is an enormous church, begun in 1259, restored 1749. It has seven domes, and is in the form of a Latin cross; many a time has it been compared with St. Mark's at Venice, and with its domes is larger; and from certain points of view, like the church of St. Mark, it resembles a Mohammedan temple. Its treasures are innumerable, but the most interesting is the **Shrine** of "Good St. Anthony of Padua."

The chapel was built by *Sansovino*; the walls are decorated with bas-reliefs representing miracles performed by the saint whose remains rest beneath the magnificent altar. In other parts of the church are many statues, reliefs, and pictures deserving attention. Observe—

N. AISLE.

Monument of Admiral Cornaro . . . *Le Court.*
Monument of Antonio Roselli.

S. AISLE.

Sarcophagi of General Gattamelata and his son.

IN THE CHOIR.

A magnificent Candelabrum . . . *Andrea Riccio.*

NAVE.

Monument of Ales. Contarini . . . *San Micheli.*
„ Cardinal Bembo . . . *Ibid.*

The Sanctuary contains a collection of 15th and 16th century goldsmiths' work. Admission, 3½ fr.

Opposite the church is a statue of General Gattamelata, by *Donatello*.

The **Scuola del Santo** is next to the church, and contains a variety of frescoes by *Campagnola* and *Titian*. Admission ½ fr. (Catalogues for the use of visitors.) Adjoining is the **Cappella S. Giorgio**, containing twenty-one frescoes, by *Jacopo d'Avanzo*, and *Altichieri*.

S. Giustina is next in importance to S. Antonio; built 1549. It is said that St. Luke was buried here; also St. Matthew. We know not if any other of the Evangelists were interred in this church, but S. Giustina certainly was; and the gem of the church is the **Martyrdom of S. Giustina**, by *P. Veronese*, behind the high altar.

The Choir Stalls are wonderfully carved. The Church is paved with coloured marbles.

The traveller who loves the sensational may see the prison of Santa Giustina, which is about three feet by ten, and where it is said she lived for five years during the reign of Nero. Then, unless overcome by his feelings, he will visit another cell, more commodious for the purpose it celebrates—namely, the martyrdom of the saint. There are other chambers of horrors which may be visited, if the appetite for this sort of thing is not fully satisfied, the most interesting being a well in which 3,000 Christians suffered martyrdom. The authority from which we quote believes the number to be 3,000, but has not adduced the clearest evidence on this point. Information will be given by the sacristan.

In the **Piazza Vittorio Emanuele II.** are two fine statues of Giotto and Dante, by *Vela*, and in the centre of the former Prato della Vale are statues in honour of students in the University of “Padua the Learned.”

The **Madonna dell’ Arena** is one of the curiosities of the town, containing the marvellous series of **frescoes** by *Giotto*, in which the whole narrative of the life of Christ is portrayed with the master’s pencil, and in his best style. (Open 9 to 4, 1 fr. Catalogues provided.)

In the **Eremitani**, an old Augustine Church of the thirteenth century, close by, restored in 1880, are celebrated **frescoes** by *Mantegna*. The Sacristy contains an altar piece by Guido Reni, and a Pietà by Canova.

The **University** (about 1,300 students), for which the city has always been famous,—

The **Café Pedrocchi**, one of the finest buildings of the kind in all Italy,—

The **Botanical Garden**, the oldest in Europe,—all deserve attention. There are one or two theatres, the principal being

The **Teatro Nuovo**, open June to August.

There is a Marionette Theatre in Padua, and it is in the building which once was the **House of Eccelino** the Infamous. It may interest the traveller to peruse a page out of a dark chapter in Italian history:—

“The cruelty of this chieftain Eccelino was something so enormous, that the Pope actually preached a crusade against

him. But, because the Guelfs undertook this crusade, the Ghibellines took part with the tyrant.

"Eccelino, therefore, trusted in the number and power of his supporters, troubled himself little at the approach of the hostile force of the Guelfs, and ravaged the Mantuan territory with fire and sword, leaving his own city of Padua unprotected. The Guelfs, profiting by this recklessness, entered the city in triumph, and immediately threw open the doors of all the prisons overflowing with Eccelino's captives. The scene which then presented itself smote every heart. Prisoners, young and old, many of noble birth, came forth, maimed and disfigured by tortures; and, among the rest, a band of helpless children, whom Eccelino had deprived of sight! Such wanton barbarity created a universal feeling against him; but he had not yet filled the measure of his crimes. Eleven thousand Paduans were in attendance on him when their city was taken; and as he feared they might go over to the Guelfs, he threw them all into prison, and only two hundred of them escaped famine or violent death.

"Eccelino held out two years against the Guelfs. At the end of that time he was forsaken even by the Ghibellines, who united with the Guelfs against him as a common enemy to the human race, who required to be exterminated like a wolf or wild boar. He fell into their hands, covered with wounds, and furious at his defeat, maintained an obstinate silence, and, after a few days' imprisonment, miserably perished.

"Dante, who would have heard these stories related when he was a little boy, pictures Eccelino punished in hell by being cast into a sea of boiling blood."

In the Via Gregorio Barbarico is the **Palazzo Papafava** in which there is a remarkable piece of sculpture, representing a group of falling angels hewn out of a single block of marble.

Dante's house is on the Ponte S. Lorenzo.

Steam Tramway to Venice, *viâ* Fusina, 22 miles, and steamer 4 miles, in 2½ hours.

Rail to **Bologna** and **Bassano** and diligence from the latter to Trient (railway being made).

At the Villa Malcontenta about 3 miles from Fusina a large fresco, hidden by whitewash, has recently been discovered and attributed to Paul Veronese.

From Padua to Venice there are seven trains daily, and the journey takes about an hour. The first part of the journey is dull in the extreme until reaching Mestre, where the rail for Trieste branches off (see p. 259); and here Venice comes into view. Towers, palaces, churches, picturesque islands—a fairy scene rises from the sea. The longest **Bridge** in the world, 12,050 feet, nearly $2\frac{1}{3}$ miles long, composed of 223 arches resting upon innumerable piles, and built at a cost of £187,000, is then crossed, and **Venice** is reached (p. 165).

*The figures in parentheses after the names of public buildings
refer to the Nos. on plan. -*

VENICE.

Italian, VENEZIA. German, VENEDIG. French, VENISE.

(Hotels, *see* Appendix.)

(Population, 168,000, including 4,600 Military.)

Cook's Office.—Piazza dei Leoncini, Piazza San Marco (37).

Post Office.—North of the Piazza San Marco, in the Fondaco dei Tedeschi, at the foot of the Rialto Bridge (open 8 a.m. to 9 p.m.).

Telegraph Office.—In the Central Post Office, Fondaco dei Tedeschi (open day and night). **Branch Office,** at the West end of the Piazza San Marco (open 6 a.m. to midnight).

British Consul, E de Zuccato, St. Felice, Grand Canal (hours, 10 a.m. to 3 p.m.).

American Consul, J. V. Long, **Vice-Consul,** A. Thayer, Campiello Querini, Sta. Maria Formosa (hours, noon to 3 p.m.).

English Church.—Campo San Vio, 731, Grand Canal (Sunday Services, 8.30 a.m., 10.30 a.m., 3.30 p.m.).

Scottish Presbyterian Church.—95, Piazza San Marco (Sunday Services, 11.15 a.m., 4 p.m.).

Physicians. — Dr. Van Someren (English), Palace Revedin, Campo San Polo.

Dr. Giulio Cavazzani (English Speaking), 4274, Calle Fuseri.

Chemists. — Zampironi (English Prescriptions), 1494, Salizzada S. Moisè.

Mantovani (English Prescriptions), 413, Calle Larga, S. Marco.

Theatres.—La Fenice, Goldoni, Rossini, Malibran, &c. (*see* p. 252). Box Office for all at No. 112, Piazza San Marco under the Procuratie.

Railway.—West end of the Grand Canal.

Steamboats.—Penny Steamers ply on the Grand Canal, constantly leaving a pier close to the railway station, and calling at numerous landing-places as far as the Public Gardens; night service between the railway station and the

Public Gardens, and *vice versa*, every quarter-of-an-hour until half past midnight, fare 10 c.; steamers from St. Mark's Pier to the Public Gardens every 20 minutes from sunset to midnight, when the Industrial Exhibitions are open (1909, 1911,* &c.); fare 20 c., at night 10 c. Steamers ply to the Lido, and several other islands frequently; also to Fusina, Malamocco, Palestrina, and Chioggia. See time tables.

Steamers.—Austrian Lloyd steamers leave three times a week at midnight for Trieste. Italian steamers leave for Ancona, Brindisi, Constantinople, weekly (Saturdays), at 4 p.m., and for Alexandria the 14th and 28th of each month, at 4 p.m. Hungarian-Croatian Steamship Co., for Fiume, leave every Monday and Thursday, at 8 p.m. in Winter; Monday, at 7 a.m., Tuesday, Wednesday, Thursday, Friday, Saturday, at 8 p.m., during Spring, Summer, and Autumn, with connection for Budapest.

Gibraltar Mission to Seamen Institute, 553, Fondamenta S. Simone Piccolo, opposite the railway station.

Industrial Home for Destitute Boys, S. Giobbe, 923, Cannaregio. Sale of articles in carved wood.

International Art Exhibition, held every two years (1909, 1911,* &c.), in specially erected buildings in the Public Gardens (*see* p. 245), from April to October. The exhibits are selected from the works of modern artists not previously exhibited, and include, by special invitation, loan pictures of artists of international fame. These Exhibitions have grown in importance on each successive occasion, and are recognised as of considerable artistic value. Exhibits of Industrial Decorative Art in all its branches are accepted. Admission, 2 lire. Season ticket, 10 lire.

International Gallery of Modern Art.—A municipal art collection in the Palazzo Pesaro (p. 233). Entrance, 1 lira.

International Hospital.—Fondamenta della Croce Giudecca. Opened by H.R.H. The Princess Christian, and maintained by funds subscribed by the principal English and American residents and visitors.

SPECIAL MEMORANDA.

In Venice, and throughout Italy, all the clocks have 24 (instead of 12) hours marked on their dials. The reckoning

* In order not to clash with the Exhibitions to be held in Rome and Turin in 1911, the ninth Venice International Art Exhibition will take place in May, 1910, instead of 1911.

is from midnight to midnight, so that 1 o'clock in the afternoon is 13 o'clock, 2 p.m., 14 o'clock, and so on (*see* p. 182).

The most striking *Private Palaces* are on either side of the Grand Canal, and can be visited when the proprietors are not in town. At the *Arsenal* only the Armoury Museum (*see* p. 246) can be visited. No foreign subject is allowed to enter the Arsenal itself without special permission, which can be obtained from the Admiral by writing a day in advance.

The City is supplied with excellent drinking water, which is brought by an aqueduct from a natural spring about 60 miles distant from Venice, and conveyed by a covered pipe to the waterworks, whence it is pumped to the dwellings.

The climate of Venice is temperate; the mean temperature of the year is $56\frac{1}{2}^{\circ}$ Fahr.; about 37° Fahr. in January, the coldest month, and about 73° in June, July, August, the hottest months. The air is free from dust, but not from damp.

The **Hotels** are, many of them, excellent, and their charges fairly moderate. (*See* Appendix.)

Pensions are met with on the Grand Canal, the Riva degli Schiavoni, Fondamenta S. Vio, the Zattere, and elsewhere.

Private Apartments are easily obtained, and the prices vary with their position and the length of tenancy. Rents are highest on the Grand Canal and Riva degli Schiavoni. The Fondamenta delle Zattere is a pleasant quarter, but some distance from the Piazza of St. Mark. Rents are usually paid in advance; contracts should be made stipulating that in the price agreed on everything is included (*tutto compreso*).

Restaurants and Cafés are numerous, and as a rule inexpensive; some of them have seats outside, and gardens. The most expensive and best frequented are the Bauer-Grünwald, Quadri, and Pilsen Restaurants; the best Cafés are the Florian, Aurora, Quadri, &c., in the Piazza of St. Mark.

Mosquitoes and gnats are troublesome in the summer and autumn; curtains should be used in bedrooms, and windows closed at night.

Guides are scarcely necessary, except for visitors whose time is limited. Hotels have their own guides; others are to be found in the Piazza of St. Mark.

Gondolas take the place of cabs in Venice; they are cheap and comfortable, and the tourist will save both time and fatigue by telling his gondolier each day what objects he wishes to see. Before starting, consult the tariff, fix the terms with the gondolier, and make him note the time. (*See* p. 177.)

Venice can be seen in a week, but a month would not exhaust all its objects of interest. The tourist should make out each evening his programme for the following day, regulating the time to be devoted to each object by the length of his visit.

The principal sights, and best times to visit them, are catalogued on pp. 169-171; there should therefore be no difficulty in arranging visits so as to miss nothing worth seeing.

Churches should be visited in the morning. The light is better then than later in the day, and they can also be seen without seeing sacristans, or other officials. It is well to remember that few churches are open after midday.

The price of admission at the Theatre doors does not include a seat, but merely room to stand in the pit. Box, stall, or other seat may be retained if desired after entering.

In Venice, as elsewhere in Italy, those who pay the prices asked by shopkeepers are sure to be victimised. Even the notice frequently displayed, "Fixed prices," does not preclude traders from making abatements.

Italian singers, called *Campagna dei Pittoré*, are, weather permitting, to be heard every evening on the Grand Canal. Their barges stop at all the principal hotels, and the effect of their music on the silent canals is impressive and pleasing. Collections are made by the singers at intervals.

COOK'S CONDUCTED EXCURSIONS.

An Excursion is made from THOS. Cook & Son's Office, Piazza dei Leoncini, Piazza San Marco, at 9.30 a.m. daily (the party meeting at 9.15), Sundays excepted, visiting all the chief places and buildings of interest in Venice, including the Grand Canal (gondola). Fare, lire 12.50 (steamer and gondola fares), each person, including the services of a competent conductor and all entrance fees and gratuities.

Tickets for this excursion can be obtained at **COOK'S OFFICE, Piazza dei Leoncini, Piazza San Marco, Venice**, or at any of the following Offices in Italy of THOS. Cook & Son:—

BRINDISI	...	Strada Marina.
NAPLES	...	Galleria Vittoria, Via Chiatamone.
ROME	...	{ 54, Piazza Esedra di Termini.
		{ 1B, Piazza di Spagna.
FLORENCE	...	10, Via Tornabuoni.
MILAN	...	'7, Via A. Manzoni.
GENOA	...	17, 19, 21, Piazza della Meridiana, Via Cairoli.

PRINCIPAL SIGHTS OF VENICE.

On reference to the plan, facing p. 165, the position of all the principal buildings, museums, and galleries can be easily found by the number prefixed. It will, consequently, be easy, in making out the programme for each day, to avoid loss of time by arranging to see in succession such buildings as are in the same quarter of the city.

(No. 24) Academy of Fine Arts, opposite the Iron Bridge. Open daily, 9 to 3, 1 lira. Sundays, 10 to 2, free. Closed 1st January (Circumcision), 8th January (Queen's Birthday), Easter Day, 28th May (Ascension), Whit Sunday, 25th April (Corpus Domini), 1st Sunday in June (S. Marco), 29th June (SS. Peter and Paul), 15th August (Assumption), 3rd Sunday in July (Feast of Redentore), 8th September (Nativity of the Virgin Mary), 20th September (National Fête), 1st November (All Saints), 11th November (King's Birthday), 8th December (Immaculate Conception), 25th December (Christmas Day). These dates also apply to the Doge's Palace. p. 237.

(No. 14) Archives. (In the Monastery adjoining the Frari.) Week-days, 10 to 3. p. 209.

Arsenal. Daily, 9 to 3, week-days; closed on Sundays and holidays. p. 246.

Campanile. p. 181.

Churches.--Free from 6 a.m. till noon. Afternoons, 50 c. to sacristan. If closed, a boy will generally fetch the sacristan for 5 c. (No. 14) the Frari, p. 205. (No. 8) SS. Giovanni e Paolo, p. 209. (No. 1) S. Marco: open all day, p. 198. (No. 5) S. Maria Formosa, p. 216. (No. 16) S. Maria della Salute, p. 204. (No. 17) Il Redentore, p. 212. (No. 3) S. Salvatore: open all day, p. 215. (No. 12) Gli Scalzi, p. 218. (No. 15) S. Sebastiano, p. 214. (No. 2) San Stefano, p. 227. (No. 4) S. Zaccaria, p. 222. (No. 18) S. Giorgio Maggiore, p. 213. (No. 10) Jesuits (Gesuiti), p. 221. (No. 21A) Sta. Caterina, p. 226. (No. 22A) S. Cassiano, p. 226.

(No. 32) Museo Civico Correr. Daily, 9 to 3, one lira. Sundays and holidays, free. p. 249.

(No. 20) Doge's Palace. Daily, 9 to 3, 2 lire 50 c., including prisons. Sundays free. See Academy of Fine Arts (above) for closed days. p. 185.

(No. 35) Gallery Manfrin. Daily, 9 to 11; after midday, 50 c. p. 251.

- Glass Mosaic Factories. (Warehouses and shops in Venice, factories in Murano.) Pauly and Co. and Venice-Murano Co., Ltd. p. 256.
- Grand Canal.—Make the tour twice or thrice, in afternoon and at night, on arriving and on leaving Venice. pp. 227–235.
- (No. 31) International Gallery of Modern Art (Palazzo Pesaro). Daily 9 to 4. 1 lira. Sundays and holidays, free. p. 234.
- Islands.—La Giudecca.—Il Redentore. pp. 212, 253.
 S. Giorgio Maggiore.—Church. pp. 213, 253.
 S. Pietro.—Church. pp. 225, 253.
 Chioggia.—View of Murazzi. pp. 176, 258.
 S. Lazzaro.—Armenian Monastery. Daily. p. 253.
 Lido.—Bathing, &c. p. 254.
 Murano.—Museum. Glass manufactories. Cathedral. Daily. p. 256.
 Burano.—Lace School. Daily. p. 257.
 San Michele.—Cemetery. Daily. p. 255.
 Torcello.—Cathedral. Campanile, p. 257.
- Lace Manufactory, Schools, and Museum of Old Lace. M. Jesurum and Co., St. Filippo Giacomo, Ponte Canonica, behind the Doge's Palace. Open daily, free. p. 179.
- Markets.—Fish, Fruit, and Vegetable; near Rialto; morning. p. 233.
- Palaces.—(No. 20) Doge's Palace (Palazzo Ducale). Week-days, 9 to 3, 2 lire 50 c.; Sundays and holidays, 10 to 2, free. For closed days, see Academy of Fine Arts, preceding page. p. 185.
 (No. 22) Emo Treves. May be visited in proprietor's absence; small fee to porter. p. 228.
 (No. 27) Mocenigo. (Byron's house and Art Exhibition.) Admission as above. p. 231.
 (No. 31) Pesaro. See above, International Gallery of Modern Art.
 (No. 21) Reale. Daily 2 to 5 in Summer (Winter 2 to 4), except Sundays, or when any member of the Royal Family is in residence. Small fees to porter and attendant. pp. 181, 184.
 (No. 25) Foscari. p. 230.
 (No. 34) Vendramin Calergi. p. 234.
 Ca' D'oro. p. 233.
 Loredan. (Left.) p. 229. Loredan. (Right.) p. 232

Piazza and Piazzetta.—Interesting at all times. Pigeons fed at 2. Band in evening, during the summer. In the winter, 2 to 4 p.m. pp. 180, 183.

Public Gardens. Daily. p. 245.

(No. 1) **San Marco.**—Daily. p. 198.

Treasury of S. Marco, daily, 11 to 3, 50 c., which includes the Pala d'Oro (see p. 202). Other times on application and fee.

Scuola di S. Rocco. One lira. 9 to 5 in summer. 10 to 3 in winter. p. 220.

Seminario Patriarcale. Daily 9 to 12, and 2 p.m. to sunset. Small fee to porter. pp. 205, 228.

Festivals.—April 25.St. Mark's. Grand Festival. 3rd Sunday in

July..... . Festa del Redentore. Water festival at night. p. 213.

[Festivals on all the Saints' Days, and a variety of Fêtes of local interest. See Calendar.]

The **Carnival**, which formerly was carried out with great splendour and gaiety, has now fallen into insignificance.

Regattas are held at intervals during the spring and autumn, the course being from the Public Gardens to the Railway Station, and back to the Palace Foscari. The Grand Canal is sometimes illuminated and concerts given by the Municipality.

The **principal walk** in Venice, besides the Square, much frequented, and lined with a succession of good shops, is from the Piazza (under the clock), through the **Merceria** to the Rialto. The Fruit and Vegetable Markets, near the Rialto Bridge, on the left-hand side of the Canal, may well be visited in the morning.

Another pleasant walk is from the Piazzetta, along the Riva degli Schiavoni, to the Public Gardens. p. 245.

The following **List of Italian Terms** will be found useful:—

A large open space, *Piazza* ; a small piazza, *Piazzetta*.

Grand Canal, *Canalazzo* ; canals, *Rii*.

A small square, *Campo* ; small squares, *Campi* ; mere court-yards, *Campielli*.

Narrow passage or street, *Calle* (plural, *Calli*).

Footway along canal bank, *Riva* ; larger and wider Rive, *Fondamente*.

Districts, *Sestieri*. Ferries, *Traghetti*. Tower, *Campanile*.
 Railway, *Strada ferrata*. Valet de place, *Servitori di piazza*.

On most corner houses of the streets will be found the designation of the locality, as for example:—

“*Parrochia S. Geramia Sestiere di Cannaregio, Fondamenta Penitenti*.” That is:—

The Quay Penitenti, in the Parish of St. Jeremiah, in the district of Cannaregio.

Venice “originally consisted of a few islands formed in the midst of a broad lagoon. Where six rivers, flowing from the Alps and the Tyrol, discharged their waters into the Adriatic, the meeting of the rivers with the sea caused a deposit of mud and sand in such a way as to create little islets, irregular in their outline, and varying in size. At low water these islands were surrounded by beds of yielding sands, extending twenty miles in length and six in breadth. Narrow channels, formed by the rivers, intersected the islets, and their navigation was so difficult that many a hostile force by sea, or mainland, were thereby baffled in their conquest of the islanders. The first occupants of these islands were the Veneti, who descended from their cities among the Euganean hills, fleeing before the advance of great conquerors. Here they settled in peace and security, and laid the foundation of an empire, destined in after years to achieve a foremost place amongst the nations of the world. Here, amongst the purple poppies and the yellow rushes, the Veneti built their huts and brought up their families. A lovelier home they could not have found than that furnished by these sandy islands, where every day the blue waters of the Adriatic rose about them, giving unfailing security from the alarms of war. Overhead there was stretched a sky of azure brightness, like a gorgeous ceiling. In summer, gentle zephyrs, scent-laden, played about their dwellings, and in winter time the sea tempered the cold blasts as they swept out from the mainland towards the Gulf of Venice.” *

As population increased and trade commenced, a form of government followed, first under Tribunes, and then by Doges. The first Doge, Paolo Luca Anafesto, was elected in 697. Malamocco was then the capital, and remained so till 811,

when the government was removed to Rialto, which stood in the centre of a group of islands, and became the city of Venice, although for a long time it retained its name of Rialto.

Angelo Partecipazio, who was then the Doge, set to work to drain the marshes and bank up the rivers, and to connect the islands by bridges. The work accomplished in the early days of Venice must have been stupendous. Her canals were made and preserved. Man's enterprise had to do battle with the assailing ocean; forests of piles had to be sunk to hold the shifting land together: yet the huts gave way to marble palaces, and the group of desolate islands, stolen from the sea, was converted into one of the chief cities in the world.

During the time of the Crusades, when Venice had acquired great political and commercial influence, her ships were engaged as transports for merchandise to Syria, and much of her wealth and greatness date from this time.

In the twelfth century one of the Doges (Enrico Dandolo) conquered Constantinople.

Dandolo was assassinated in 1172, and soon after this a change was made in the constitution of the Republic.

The government consisted of a council of 500, chosen annually, the Doge being the head of the council.

Sebastiano Ziani was the first Doge under the new *régime*.

The Venetians waged war upon Genoese, Hungarians, Saracens, and many more, and all their contests tended to the advancement of the Republic. The fifteenth century witnessed the culmination of the greatness of Venice. From its earliest days until the close of that century, step by step, it rose higher, until the whole world acknowledged it as the centre of commercial prosperity; and from that time until a few years past it as steadily went down, until eventually it was taken by the French, in 1797, in which year, by the peace of Campo Formio, it was ceded by France to Austria. Thus ended the Venetian Republic, after an honourable existence of more than a thousand years.

"The State of Venice existed thirteen hundred and seventy-six years, from the first establishment of a consular government on the island of the Rialto, to the moment when the General-in-Chief of the French army of Italy pronounced the Venetian Republic a thing of the past. Of this period two hundred and seventy-six years were passed in a nominal subjection to the cities of old Venetia, especially to Padua, and

in an agitated form of democracy of which the executive appears to have been entrusted to tribunes, chosen, one by the inhabitants of each of the principal islands. For six hundred years, during which the power of Venice was continually on the increase, her government was an elective monarchy, her King or Doge possessing, in early times at least, as much independent authority as any other European sovereign, but an authority gradually subjected to limitation, and shortened almost daily of its prerogatives, while it increased in a spectral and incapable magnificence. The final government of the nobles, under the image of a king, lasted for five hundred years, during which Venice reaped the fruits of her former energies, consumed them,—and expired.*

The briefest catalogue of events which have rendered celebrated the name of Venice would demand a volume. The defeat of Barbarossa—the conquest of Constantinople—the acquisition of Candia—the sea victories over Genoa and Pisa—the treason of Marino Faliero—the triumphs of Carlo Zeno—the war of the Chioggia—the cruel fates of the Carrara, and Carmagnola, and the two Foscari—the marriage of Catherine Cornaro and the acquisition of Cyprus—the League of Cambray, and with the King of France on the Lagune—wars with the Ottoman and the victory of Lepanto—the loss of Candia and the concession of the Morea ;—such is a brief abstract of more prominent events which, to a mind familiar with the chronicles of Venice, cannot fail to call up a throng of like associations. Nor are these the only associations of interest in relation to Venice. Here Galileo, in 1609, on a visit, while professor in the University of Padua, invented the telescope ; and having with it studied the stars from the summit of the campanile of St. Mark, presented it to the Doge Donato. Here, too, at a subsequent period, Sirturi constructed an instrument of the same description ; and while using it in the tower, was interrupted by the people from below, who, for hours, examined it with the utmost curiosity, to the astronomer's exceeding annoyance. Here Loyola, in 1536, organised, with his friends, the Order of Jesus ; and hence repairing to Rome, sought and gained the sanction of Paul III. to his enterprise. Here were born, or lived, or died, Titian and Tintoretto, Vittoria and Canova, Sansovino and Palladio, Giorgione and Tasso, Goldoni and

* "Stones of Venice."

Cardinal Bembo, Paolo Sarpi, and Marco Polo; and the dwellings they inhabited are still pointed out.

The Palace—once a church, then a convent, next a hospital, and then an Austrian barrack—appropriated by the Senate to Petrarch, during his visit to Venice, is likewise shown, as are also a few of the books—the nucleus of the library of St. Mark, now embracing 350,000 volumes—which he then presented to the State (see p. 192). Here lived Lucretia Conaro, a Doctor of Laws; Mariana Martinez, the vocalist and composer; Carrieri Rosalba, the painter of portraits; and Marietta Robusti, daughter of Tintoretto, who, with well-nigh the genius of her illustrious father, sacrificed ambition to love, declined invitations to the Spanish and the Imperial courts, became the bride of a jeweller, lived in obscurity, died early, and was buried—no one knows where!

At Venice the first book printed in Italy was issued from the Press. It was the “Familiar Epistles of Cicero,” printed by Jean de Spire, in 1469. Next year Janson established his presses at Venice, and made great improvements in type. The first editions of the Bible and of the classics were issued at Venice; and more books in the Hebrew language are estimated to have been printed there than in all the rest of Christendom put together. Here dwelt the famous Aldani, whose name is classical. The first of the name was Aldus-Manucius, who was succeeded in the business of publishing and printing by his son Paolo, and his grandson Aldus. At the opening of the seventeenth century, the first newspaper in the world appeared at Venice; being sold for the coin called a *Gazetta*, it thence took its name. Strange that the great “palladium of liberty” should have originated under the most jealous despotism that ever existed!

At Venice, too, appeared the first Bill of Exchange, the first Bank of Deposit and Discount, and the earliest miracles in the manufacture of glass. Artillery, too, was first invented, it is said, by the Venetians; and the species of bombard invented and employed by Vittoria Pisani against the Genoese, in the war of the Chioggia, as early as 1380, is yet to be seen at the foot of his statue at the Arsenal. The engine could be discharged but once a day, and threw a stone of more than a hundred pounds weight. Doria, the Genoese general, was killed by one of these engines. It was a Venetian, also, Francis della Barde, who invented a balista which threw masses of rock of three thousand pounds weight;

but one day, at the siege of Zara, while superintending its repairs, he was hurled by it over the walls of the hostile city and killed instantaneously.*

Perhaps in no place in the world are there so many historical memorials as in Venice, and visitors to this strange city may find its history written, chapter by chapter, in tombs, monuments, and palaces, scattered throughout its length and breadth. Instead, therefore, of entering here upon anything like a detailed account of the rise and progress of Venice, we shall endeavour to record its history while describing its monuments.

Venice is seven miles in circumference, and is divided by the Grand Canal into two unequal parts. It is made up of three large islands and 114 smaller ones, formed by 146 canals, and by means of 400 bridges is held in a compact mass; so that, despite the watery ways, it is possible to walk all over Venice from one end to the other.

Surrounding the city are the **Lagoons**, the most famous in Europe. They are divided into *lagune morte* (dead lagoons) and *lagune vive* (living lagoons). The former extend to the mainland, and are only influenced by the sea at high tides and in storms, while the latter are affected by every tide. Venice is in the *lagune vive*, and every twelve hours the tide flows through the city, and there are frequent siroccos which drive the waters of the Adriatic through the canals with a strong force, and thoroughly cleanse the city.

A chain of islands separates the lagoon of Venice from the sea, but there are four channels into it, two of which only, the Lido and Malamocco, are navigable by large vessels.

The only obstacle which formerly prevented the open sea from submerging and carrying away the city was a long spit of land. But in the last century, when Venice was threatened again and again with destruction by the wearing away of the dunes and the advance of the sea, the gigantic work of building sea walls of solid Istrian marble was commenced, and eventually completed. These are called the **Murazzi**, or Giant walls, and are marvellous structures, extending for miles, and averaging thirty feet in height and forty in width. (p. 258.)

The population of Venice is now about 168,000, although

* Flagg's "History of Venice."

in its palmy days it numbered 200,000. The city forms an important part of the kingdom of Italy (*see* p. 185), and every year shows signs of growing prosperity; indeed, it seems as if the many poetical predictions of the downfall of the proud "Queen of the Adriatic" must be indefinitely postponed.

On **arriving at Venice**, look out for Cook's Interpreter, and confide yourself and baggage to his care. If you should not find him, take a gondola, and leave it to the people at the hotel to pay the charges.

GONDOLAS AND GONDOLIERS.

There are no horses, cabs, carriages, or road conveyances of any kind in Venice. The gondola is the only vehicle that runs upon those water streets. It is graceful in shape, delightfully easy in motion, and can make a good speed when required. Many of the private gondolas are very elegant, and the costumes of the gondoliers picturesque in the extreme.

An edict of the fifteenth century caused all gondolas to go into mourning, and so they have remained ever since. Ostensibly this was to check an undue competition and extravagance in decoration, but really it was to favour political intrigue. In a black gondola, on a dark night, any one might travel without fear of detection. To ambassadors only was the privilege given of decorating the gondolas in colours, and this in order that their movements might the more easily be watched by the spies of the Government.

The gondola does duty for cab, omnibus, cart, coach, waggon, wheelbarrow, and hearse. It is to be found everywhere, and everybody travels in it.

The gondoliers are, as a rule, civil and attentive, and take pleasure in pointing out to the visitor the objects of interest on a journey. They are wonderfully dexterous with the single oar, which they use standing. They do not pull the oar, but push it, rarely lifting it out of the water, but "feathering" very slightly with the end of the blade in the water. This movement, which looks easy, is really very difficult; for the gondolier does not shift his oar from side to side as in paddling a canoe, but makes all the strokes on one side only, and the return stroke regulates the movements of the gondola. The accuracy with which they guide their boats, without any other rudder than that made by the "regulation" stroke, is marvellous. They can turn a corner within an inch, and not touch;

they pass in and out upon the crowded canal without the least jerk or collision, and can stop suddenly when going at a considerable speed.

A *fresco*, or *corso di barche*, is a sight which, once seen, will never be forgotten; and those who do not see this will remember almost as vividly the strange sight of large companies going to theatres or to churches, the gondolas taking up and setting down, and pulling up in rank, as the carriages do at Covent Garden or St. George's. The headquarters of the gondolas are known as *Traghetti*. Tariffs are exhibited in them, and each gondolier has one. When more than four persons occupy a gondola, the tariff is increased by one-half. There are gondolas and *barcas* (gondoliers and *barcarolas*), omnibuses and ferries.

The **fares** for gondolas (revised from June 1, 1909), in and around the city are as under:—

By Day.—One rower for a *course* from the Railway Station, or any point of the city, including the islands of La Giudecca and S. Giorgio Maggiore, or by the *hour*, 1 or 2 persons, 1 lira 50 c.; 3 or 4, 2 lire; 5 or 6, 2 lire 50 c.

By Night.—1 or 2 persons, 2 lire; 3 or 4, 2 lire 50 c.; 5 or 6, 3 lire. Every half-hour after the first hour, 50% of the above tariff.

Baggage is charged at the rate of 20 c. for each heavy article, and 5 c. each for small packages.

Double tariff for two rowers, with double charges for baggage.

For service exceeding 6 but less than 10 hours, 1 or 2 persons, 10 lire; 3 or 4, 12 lire; 5 or 6, 14 lire. Double for two rowers.

On special occasions, such as serenades organized by the city, an agreement must be made with the gondolier, but the price should not exceed 15 lire for one rower or 30 lire for two rowers.

In going for a short distance, or for a limited time, it is desirable to consult the tariff table, or make an agreement with the gondolier.

When travelling by the *course* (journey) a small gratuity is expected.

Ferries.—Across the canal, five cents.; other journeys see tariff.

Omnibus-boats from the railway to the Piazzetta, thirty cents., very slow; baggage extra.

Steamers on the Grand Canal every ten minutes, ten cents.

Ponte della Paglia to the Lido in the bathing season, every hour in the morning, every half hour in the afternoon, and in winter four times a day, by steamer, fifteen cents., or sixty cents. return ticket, including steamer, tram, and admission; ditto, including bath, 1 lira 30 c.

Fondamenta Nuove to Murano, Burano, Torcello, by steamer, see time-tables.

Rialto to San Giuliano, and Mestre, by steamer.

Victor Emmanuel Monument (Riva degli Schiavoni) to Chioggia, by steamer, three or four times a day; return fare, 1 lira.

VENETIAN PICTURES.

With regard to Venetian paintings generally, Ruskin writes ("Stones of Venice," Venetian Index): "I should recommend him [the reader] to devote his principal attention if he is fond of paintings, to the works of Tintoret [*or* Tintoretto], Paul Veronese, and John Bellini; not, of course, neglecting Titian, yet remembering that Titian can be well and thoroughly studied in almost any great European gallery, while Tintoret and Bellini can be judged of *only* in Venice, and Paul Veronese, though gloriously represented by the two great pictures in the Louvre, and many others throughout Europe, is yet not to be fully estimated until he is seen at play among the fantastic chequers of the Venetian ceilings."

VENETIAN LACES.

In addition to the **Glass** and **Mosaic** Manufactories at Murano, p. 256, the most important and interesting Venetian industries of hand-made Lace, Embroideries, Brocade, and Damask will well repay a visit. Ladies will not need to be reminded that old Venetian lace obtained a world-wide reputation, and will be glad to know that this industry, which had fallen into neglect for more than a century, has been revived in all its former artistic excellence.

The production of hand-made lace, embroideries, &c., is patronised by the Queen of Italy and by the Government, who subsidise some seventeen schools in different quarters of Venice, and at the island of Burano (p. 257), giving employment to 4,000 women and girls. The great exhibition of the beautiful and varied kinds of lace thus made may be seen

daily at the Lace Museum and warehouse of Messrs. Jesurum & Co., at the Ponte Canonica, near the Bridge of Sighs, behind the Ducal Palace and St. Mark's Church.

The museum contains a collection of valuable old lace, some lent by the Queen of Italy, and those splendid specimens have been of very great assistance in the schools, serving as patterns and guides in the extraordinary development that has been made by modern teachers and workers.

PIAZZA SAN MARCO.

The Piazza of St. Mark is the largest open space in Venice, and is, in fact, the finest thing of its kind in Europe. It is a noble entrance to Venice from the sea; every evening in seasonable weather it is the chief resort of all ranks and conditions of men; all public demonstrations, civil, religious, and patriotic, are held here; and in no other city in the world does the life of the place so centre in one spot. Here, in the summer season, a good band plays three or four evenings in the week; and, after eight o'clock, hundreds, sometimes thousands, may be seen taking their coffee and other beverages at the little tables outside the cafés. In the winter months the hours for the fashionable promenade are from two to four o'clock. During the Carnival a scene of festivity may be witnessed, as the construction of the place is better adapted for illumination and decoration than any other with which we are acquainted.

In shape it is, roughly speaking, a square; but it is often described as an oblong, or an irregular quadrangle. It measures 560 feet in length, 280 feet in width at the east end, and 180 feet at the west end.

It is well paved with stone, and is surrounded on three sides by colonnades forming a continuous arcade of 129 arches, a most convenient arrangement in hot and damp weather. These arcades contain the principal shops of Venice, and some cafés whose fame is world-wide. The effect of these three sides of the great square is very imposing. The series of palaces of which they consist are the **Procuratie Vecchie**, on the north; the **Procuratie Nuove**, on the south; and a modern structure on the west, which unites these into one vast palace.

The visitor who can so arrange it should make his first visit to the Piazza from the west, and the effect produced

upon him will be one which he will probably never forget. Conspicuous is the Church of St. Mark, with its marvellous façade, its wild horses, and its curious domes. At right angles with the Piazza, to the right as you face St. Mark's, is the **Piazzetta**, and as you turn towards it another view of surpassing beauty is displayed. On one side (the left) is the Doge's Palace; on the right, the **Mint** and former **Library** of St. Mark, now united with the Procuratie Nuove to form the **Royal Palace** (*see* p. 184); in front, the two magnificent monolith columns, and, beyond, the Lagoons, with their gondolas and larger vessels. All these things can be taken in almost at a glance, and they form together a scene which is unparalleled.

The **Campanile**, or bell tower of St. Mark, stood at a short distance from the Church of St. Mark, and, as everyone knows, fell with a crash on the morning of July 14, 1902. It was quadrangular, brickbuilt, nearly forty feet square at the base, and 350 feet high, including the pinnacle in the shape of a pyramid, the summit crowned by the figure of an angel with wings spread. The building was commenced in the tenth century (911), and finished in 1510. Bartolomeo Buono, the architect of the Palace of the Doges, rebuilt the belfry, which was destroyed by lightning, and crowned it with the winged angel. At the base of the Campanile was the **Loggetta**, an elegant piece of architecture by Sansovino, once used as a guard-house. The bronze doors, statues, and bas-reliefs were very beautiful.

Tradition says that in the dark days of the Middle Ages, priests who had broken their vows, or otherwise disgraced themselves, were put in cages and suspended from the tower until death released them. The Emperor Napoleon I. ascended the Campanile on horseback, in company with two Austrian officers. The ascent was made by an easy spiral slope, like that of the Giralda at Seville.

The fall of the Campanile has opened the eyes of the authorities and of experts to the very general state of decay in many of the buildings of interest and note; especially is this the case with the Procuratie Vecchie, the foundations of which have been found in several places to be detached from the main building, and the whole of the interior foundations to require immediate attention. The Campanile is being replaced by a similar building, reared upon the foundations of the old Campanile which were found to be in good

condition. The first stone of the new building, which is to be an exact replica of the old, was laid in April, 1903, and a height of about 200 feet had been reached in April, 1909. It is expected that the inauguration of the new Campanile will take place on St. Mark's Day, April 25, 1911. It will be 325 feet high to the top of the angel. An offer by Pope Pius X. to bear the expense of four new bells (to replace those broken when the tower collapsed) has been accepted, and they have been already founded at S. Elena. The fifth bell will be used again.

The old and new **Palaces of the Procurators**, on the north and south sides of the Piazza, were formerly used by the "Procurators," who were the recipients of the highest honours of the Republic. The old Procurator Palace is now private property, while the new one is a Royal residence. The building connecting the two is a wing of the Royal Palace. It was built by Napoleon in 1810, who demolished the old church of St. Geminiano to make room for it.

In front of the Church of St. Mark will be noticed three tall **flag-staffs**, which on high days and holidays bear the Italian flag. They were in former days memorials of victory, and from them waved the banners of Candia, Cyprus, and the Morea, kingdoms brought into subjection to Venice.

On the left of St. Mark's is the **clock tower** (Torre dell' Orologio) erected by Pietro Lombardo in 1496. On the dial-plate are marked the twenty-four hours, the signs of the Zodiac, and the phases of the moon. Above this is a Madonna, sitting in state upon a platform between two doors. On Ascension Day and the six following days, at each hour from 7 a.m. to 7 p.m., the door on the right of the Virgin opens, and out walks an angel with a big trumpet, which he blows, and then bowing to the Madonna, passes on; he is followed by three gentlemen, representing three Moorish monarchs, or the three wise men, or the three sacred kings, one of whom is black as the night. They all pause, and bow before the Virgin, and the whole party pass through the door on her left, which immediately closes after them. On the platform is the huge bell, beside which stand two giant figures, who strike the hour with sledge hammers, while above all is the Lion of St. Mark with outstretched wings.

Never will the inhabitants of Venice tire of witnessing the performance of this wonderful clock; and the stranger is

nearly as much interested in the unqualified pleasure with which the natives linger to gaze on the procession as in the exhibition itself.

Not only do the Venetians and visitors take a keen interest in this clock, but also in a multitude of **Pigeons** which have their homes in the Piazza and neighbourhood, and daily at two o'clock descend into the Piazza to be fed at the public expense. At other times private persons amuse themselves by feeding them. They are wonderfully tame and pleasant birds, and are the subject of many legends. One is that they were loosed from a church at a religious festival; and having fled for shelter, and found a house for themselves under the roof of St. Mark's, the Senate decreed that the State should provide for them. Another is that, when Admiral Dandolo was besieging Candia, he received important news by means of pigeons despatched from Venice; when victory crowned his labours, these same birds bore back the news to Venice, and they and their descendants have ever since been cherished by a grateful people.

The two Monolith Pillars in the **Piazzetta** are of Oriental granite, red and grey, and were brought to Venice, it is said, by the Doge Domenico Michieli in the twelfth century. This Doge is celebrated for his conquests in Syria, and there are elsewhere in Venice, besides these pillars, several trophies of his from the East and the Grecian Archipelago. The red column bears on its summit the marble statue of St. Theodore, the protector of the Republic, and earliest patron of Venice. Singularly enough, he holds the sword in his left hand and a shield in the right! On the grey column is the winged lion of St. Mark, in bronze. Napoleon took the winged lion of St. Mark to Paris in 1807, and deposited it in the *Invalides*, but it was restored in 1815. There are many legends attached to these columns. One is, that they lay for best part of a century on the quay, until a Lombard, Nicolo by name, raised them as they now stand, and, as a reward, claimed permission to keep a gambling table at their base. The vicious love of play, hitherto suppressed, knew no bounds, and to stop it the space between the two pillars was used as a place for public execution. The superstitious considered that to pass between the two pillars was a sure presage of evil; and it is recorded by dealers in the marvellous that when the unfortunate Faliero (*see* p. 188) landed here, upon his election as a Doge, a fog was hanging

over river and city, and that, inadvertently, *he* passed between the fatal columns. The sequel is well known.

The **Library** of St. Mark (*Libreria Vecchia*) was begun in 1536 by Jacopo Sansovino, and is considered one of the finest specimens of sixteenth-century art; the chief entrance is supported by two huge caryatides. The building now forms part of the **Royal Palace** (*Palazzo Reale*), and is occupied by the Duc di Genoa. The ceiling of the grand saloon is decorated with some fine paintings by Titian, Paolo Veronese, and others. Near to the Library, and also the work of Sansovino, is the **Mint** (*La Zecca*), in which the books are now housed (*see* p. 181). In the time of Giovanni Dandolo gold ducats came into use, and these were called *Zecchini*.

The **Molo**, a fine promenade, especially in the close weather, runs at the bottom of the Piazzetta, and is the headquarters of the gondoliers.

Having so far described the principal sights of the Piazza, except the Church of St. Mark and the Doge's Palace, which demand a more detailed account, we would seek to recall some of the historical scenes which have made the Piazza famous, and therefore quote from Mr. Flagg's "History of Venice."

"The Place of St. Mark! the heart of Venice!—the forum—the garden—the grand hall of the city of the Doges—the general rendezvous for business or for pleasure—the place where one meets those whom one seeks—where one hopes to meet those whom one loves! And then its historic and traditionary prestige, the gorgeous fêtes and solemnities of which it has been the theatre! It was here, eleven centuries ago, that blind old Dandolo received the crusader chiefs of France—Montfort, Montferrat, Montmorency, and Baudoin; here that Barbarossa bowed his neck to the sandal of the aged pontiff; here that the splendid nuptials of Francesco Foscari—so soon, alas! to die in exile—were celebrated by a tournament witnessed by thirty thousand people, and continued with other pageants for ten successive days; here that Petrarch assisted at the gorgeous fêtes for the conquest of Candia, and exclaimed, 'I know not that the world hath the equal of this place'; here that the conspiracies of Tiepolo and Faliero were crushed, upon the only two occasions, in the long period of fourteen hundred years, when Venetian fought Venetian on the Place St. Mark. It was around this square that the newly-elected Doge was wont to be borne in his chair of state, on the shoulders of the *Arsenallotti*, scattering largess

in his course ; and around the same square, on Mardi Gras of each year, for several centuries, that 'the bull and twelve hogs,' in memory of the unique ransom of the patriarch of Aquileia and his twelve canons, were fiercely chased, and, finally, 'with a single blow from a two-handed sword, four feet long and four inches broad,' were slain. Around this same square also proceeded—and still proceeds—once every year, in pompous procession, the priestly pageant of the *Corpus Domini*, with lanterns and flambeaux, and torches and candles ; and here, for centuries, was held the famous *Tiera Franca*, or Free Fair, to which flocked the merchants of all Europe, when, during a certain period of eight days in every year, a city of shops, filled with rarest and most costly commodities, rose on the pavement of St. Mark, the lanes and streets of which are yet beheld traced out by lines of tessellated stones. Here, too, is the home of the Pigeons of St. Mark, once supported by the State, but now by a special legacy of a devout old patrician, and which, when the hour of two is beaten out on the huge bell of the clock-tower by the bronze giants, pour down in clouds upon the north-west angle of the place for their accustomed food. In modern times this ancient square has been the scene of more than one splendid spectacle, not the least imposing of which was that which signalized the visit of the Emperor Ferdinand, when returning from his coronation at Milan, when the vast area blazed with illumination—when the balconies, entablatures, cornices, fringes, and all the caprices of architecture of the palaces and the cathedrals, were traced in lines of irised light—when the lofty Campanile heaved up its mighty mass, wedge-like, into the dark sky, as if a blazing beacon from a sea of fire, and dome, and spire, and pinnacle of the Saracenic, yet sacred architecture of St. Mark was outlined in flame ! It was at the base of the Tree of Liberty, planted in the centre of this square, that the insignia of the ancient Republic were consumed on the 4th of June, 1797 ; and here, fifty years later, on the 22nd of March, 1848, that ancient Republic was declared anew " (see p. 177).

THE DOGE'S PALACE. (20)

(*Palazzo Ducale.*)

The palace was founded in the year 820, and was destroyed, first during an insurrection, then by fire and other disastrous

events, no fewer than five times, and each reconstruction only produced a more magnificent building. It is in the Venetian-Gothic style, and amongst its architects were Pietro Bassegio, Filippo Calendario (supposed to be the Calendario associated with the Faliero conspiracy), Giovanni Pantaleone, and Bartolommeo Buono, and Antonio de Ponte. One part (west) of the palace faces the Piazzetta, and the south side looks towards the Molo; these are the principal features presented to the outside view.

The interior can be visited with or without a guide on week-days from 9 to 3, fee 2 lire 50 c.; Sundays and holidays, 10 to 2, free. All the works of art of the old masters were destroyed in the great fire of 1577, but the Halls and Rooms are rich in the grandest examples of Tintoretto, P. Veronese, Palma, Giovane, Bassano, and others, in a splendid state of preservation. Printed lists of the paintings will be found in the several rooms.

The two colonnades, with their pointed vaultings, rich mouldings, and double rows of columns, are known to all.

Ruskin writes: "The multitude of works by various masters which cover the walls of this palace is so great that the traveller is in general merely wearied and confused by them. He had better refuse all attention except to the following works." These are marked in our list (see pp. 189-197) with an asterisk.

The Porta della Carta (or Gate of the Placard) is the grand entrance—adjoining St. Mark's—into the Court of the Palace. This doorway bears in the architrave the name of Bartolomeo Buono, and is celebrated as being one of the finest specimens of his art in Venice; it derives its name from the fact that all the edicts of the Republic were at one time placarded here. Passing through this portal, we enter the

Court, around which are two storeys of arcades. In the centre of the Court are two wells, where may generally be seen a group of women drawing water, which is the best in Venice, as it passes through sand-tanks and clay-filters.

The Giants' Staircase (Scala dei Giganti), the entrance to the rooms of the Palace, is before us. Colossal statues of Mars and Neptune, by Sansovino, stand at the top, and after them the noble flight of steps is named. Behind us, as we ascend, are statues of Adam and Eve, the work of *Antonio Rizzo*.

It was upon the landing at the head of these stairs that

"the newly elected Doge received the *berretta* of his office; and then, having heard mass in the Basilica, and made the tour of the Piazza on the shoulders of the Arsenalotti, scattering largess the while, he retired quietly to his future home within"; it was also upon this landing that, on the morning of the 25th day of October, 1457, the aged Foscari fainted with anguish, when forced to abandon a palace which for more than thirty years had been his home. But it was *not* upon this landing, according to Lecomte, that Faliero was beheaded, nor did his head "roll down the Giants' Causeway," despite the tragedies of Byron and Delavigne, for the very good reason that neither staircase nor landing had any existence until more than a century after the event; Faliero having been executed in the middle of the fourteenth century (1355), and the staircase having been constructed towards the end of the fifteenth.

To the left of the stairway a red building will be seen high up in the Palace. It was here that the poet, Silvio Pellico, was imprisoned.

On arriving at the top of the staircase, we turn to the right under the fine colonnade, in which are busts of the celebrated Scholars, Doges, and Artists, among them Marco Polo, Galileo, Sebastian Cabot, Enrico Dandolo, and many more.

The Golden Stairs (Scala d'Oro), by Sansovino, with stucco work by Alessandro Vittoria, were once only trodden by those of the nobility whose names were in the Golden Book. "The Golden Book," that severe nomenclature of patrician rank in Venice, was instituted in 1315, and was thenceforth the index and standard of nobility, by which all claims were decided. Upon its pages were inscribed all the births, bridals, and deaths of the nobles. The names of a few foreign princes appear upon its leaves, and among them that of Henry IV. of France, placed there at his own request, on his marriage with the Italian Princess Marie de Medici. This King and his posterity thus became nobles of Venice. Accompanying this request was a splendid suit of armour, yet to be seen at the Arsenal (see p. 246), and the "sword worn by him at the battle of Ivry, which disappeared in the spoliation of 1797." On free days (Sundays and holidays), visitors enter by the next staircase, the Scala dei Censori. To the left is the library of St. Mark's, and from here a passage leads to the

Hall of the Grand Council (Sala del Maggior Con-

siglio). (Fine view of the Lagoons and Islands of **S. Giorgio** and **La Giudecca** from the balcony.) In this magnificent Hall (175 feet long and 85 broad) the Grand Council, composed of the noblest families in the Golden Book, sat; and here, too, so recently as 1849, when Manin was the Dictator, it was used as the State Assembly Room. Around the Hall is the celebrated fresco with portraits of seventy-six Doges, most of them painted by Jacopo Tintoretto; they are arranged in chronological order, and would, perhaps, receive but slight attention from the ordinary tourist, were it not that he will have pointed out to him one vacant space upon which, instead of a portrait, there is an inscription on a black veil to this effect, *Hic est locus Marini Falieri, decapitati pro criminibus*.

Having seen the spot on the Giants' Stairway which Byron has rendered so fabulously interesting, we may as well recall to mind the story of Marino Faliero.

He was a man of quick temper, and on one occasion, when kept waiting by a bishop while receiving the Sacrament, dealt him a blow which the bishop felt and remembered. In 1354, when Faliero was an old man, he was elected Doge of Venice. At a banquet given shortly after his election, Ser Michele Steno, who loved one of the damsels of the Duchess, so offended him that the Doge ordered him to be thrust off the platform; whereupon Michele Steno avenged himself by scribbling some insulting lines upon the throne of the Doge. When this was discovered, and the crime laid at Ser Michele's door, the Doge brought the matter before the Council of Forty, and the culprit was sentenced to two years' imprisonment, and, in addition, a year's banishment. Soon after this the Admiral of the Arsenal was struck by Barbaro, a noble; on his appealing to the Doge, the latter, who was grieved that so slight a punishment, as he thought, should have been inflicted on Steno, said, "How can I help thee? Think of the scurrilous words which have been written of me, and how slightly Michele Steno has been punished: that will show you the mind of the Council of Forty." "My lord," the Admiral is said to have replied, "if you wish to be a prince in deed, and not only in name, I have the heart, if you will but support me, to make you absolute prince of all this State, and you may then punish them all." A conspiracy was thereupon formed to butcher the whole of the aristocracy. The plot, however, was discovered in time. The

Doge was arrested, and late at night was taken before the Council, who passed sentence upon him. Calendario and Israelo, two of the conspirators, had been already hanged on the red pillars of the Palace balcony, with gags in their mouths, and on the 16th of April, 1355, the very day after the fearful plot was to have taken effect, Marino Faliero received the reward of his crime by being beheaded within the closed gates of the Palace. One of the Council of Ten, with the sword of justice reeking with the traitor's blood, rushed out on the gallery, and holding it before the multitude, cried, "The betrayer of his country has received his terrible doom," and the gates were thrown open. The people gazed on the face of the old man, and then, ere the sun had set, Faliero was buried out of sight.

The **Pictures** in the Hall, especially the historical ones, would require so much space to describe that we must content ourselves with giving a list only.

At the east end of the Hall is "The Glory of Paradise," by *Tintoretto*,* the largest picture ever painted on canvas (84 feet by 24). Ruskin speaks of this as "*Tintoret's chef-d'œuvre*," and "the most precious thing that Venice possesses"; but tastes differ materially upon this point.

Commencing at the right, and working towards the left, we have—

1. Pope Alexander III. discovered in a Convent by Doge Sebastiano Ziani. (*Carlo and Gabriele Caliari, pupils, sons, or heirs of Paolo Veronese.*)
2. Departure of Ambassadors of Pope and Doge for Pavia *Ibid.*
3. The Pope presenting the Doge a Consecrated Candle *Leandro Bassano.*
4. Ambassadors of Pope and Doge at Pavia before Frederick Barbarossa *Tintoretto.*
5. The Doge receiving Sword from the Pope *Francesco Bassano.*
6. (Above window) Pope blessing departing Doge *Paolo Fiammengo.*
7. Sea Battle of Salvo and Capture of Otho *Domenico Tintoretto.*

* See page 186.

8. (Above door) Otho presented to the Pope by the Doge . . . *Andrea Vicentino.*
9. The Release of Otho by the Pope . . . *Jacopo Palma.*
10. Frederick Barbarossa submitting to the Pope Alexander III. . . *F. Zuccherro.*
11. (Over door) Landing in Ancona of the Emperor, Pope, and Doge, after the conclusion of peace . *Girolamo Gamberato.*
12. The Pope Alexander III. presenting to the Doge Ziani the ring with which the Adriatic was wedded (see p. 248) . *Giulio del Moro.*

"When Barbarossa invaded Italy, the Pope fled to Venice. The Doge received him very hospitably, and sailed out against the fleet which the Emperor had sent in pursuit of him. He obtained a complete victory; and on his return the grateful Alexander went forth to meet him, attended by a great concourse of people. He embraced the Doge with many thanks and blessings; then drawing a ring from his finger, said to him in a clear, impressive voice, that was distinctly heard by the attentive listeners, 'Take this ring; use it, O Doge! to retain the sea henceforth in subjection to this city, Venice! Yea, espouse the Adriatic with this ring, and let the marriage be annually celebrated to the end of time; that the world may ever know that Venice rules the waves, and that the sea is subject to it, even as a wife unto her husband!' From that time forth the Doge regularly embarked on Ascension Day, in a richly carved and gilded vessel, called Bucentaur, and proceeded in great state to a little island a few miles from Venice, accompanied by the nobility and foreign ambassadors in their pleasure-boats; and there, after offering up some prayers, he dropped a ring into the sea, saying, 'I espouse thee, O sea! in token of perpetual dominion.'"^{*} (See p. 248.)

The formula was *Desponsamus te, mare, in signum veri perpetuæ dominii* (We wed thee, O sea, in sign of a true and perpetual dominion), and the ceremony ended only with the Republic itself.

The ceremony of "throwing the dart" is performed triennially by the Lord Mayor of Cork, claiming jurisdiction over the sea for the municipality of Cork as far as the dart is thrown.

^{*} "The Story of Italy."

13. Doge Andrea Contarini returning
from the victory of Chioggia
(1380) *Paolo Veronese.*
14. Doge Dandolo crowning Baldwin
as Emperor of the East (1204). *Aliense.*
15. Baldwin elected Emperor in St.
Sophia, Constantinople *Andrea Vicentino.*
16. Constantinople taken a second
time by the Crusaders (1204) *Domenico Tintoretto.*
17. Constantinople first taken (1203)
by Crusaders, under "Blind
old Dandolo" *Palma Giovane.*
18. Alexius, son of Isaac, the de-
throned Emperor of Constan-
tinople, beseeches aid from
Venice for his father *A. Vicentino.*
19. (Above window) Zara surren-
dered to the Crusaders (1202). *Domenico Tintoretto.*
20. Storming of Zara by Crusaders
(1202) *A. Vicentino.*
21. Alliance of Doge Enrico Dandolo
and French Crusaders, who
swear in St. Mark's they will
liberate Palestine (1201) *G. Le Clerc.*

There is a splendid **view** of the lagoon and islands from central window, under picture described as No. 19. The **ceiling** paintings in this room are very fine; the subjects are historical, and are the works of *P. Veronese*, *F. Bassano*, *Tintoretto*, and *Palma Giovane*. Passing through a small **corridor**, with a bust of Francis I. of Austria, we enter the

Sala dello Scrutinio, or Hall of the Elections, or Voting Hall. It was in this room that the forty-one nobles were elected, upon whom devolved the nomination of the Doge. "It is a fact worthy of mention that, however jealously closed and vigilantly guarded against all obtruders might be the Council Chambers of Venice at all other times, yet when the Senators entered the Hall of Scrutiny to cast their votes, even on the most secret and momentous questions, the doors were thrown wide, and even strangers in masks might watch the balloting undisturbed. There were three urns of different colours: *white* for the affirmative, *green* for the negative, and

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red for the neutral. The ballotings always took place in the *Sala dello Scrutinio*, and in this hall did Henry III. of France once cast a gilded ball in the election of a Procurator, and in this hall was Henry IV. elected a Patrician of Venice." Commencing at the right, the pictures will be seen in the following order:—

1. Capture of Zara (1346) *Tintoretto.**
2. Capture of Cattaro (1378) *Vicentino.*
3. Naval Battle of Lepanto (1571) *Ibid.*
4. The Castle of Margaritino in Albania
destroyed (1571) *Belloti.*
5. Mocenigo victorious at the Dardanelles
(1656) *Liberi.*

(From the balcony a fine view of the **Library** is obtained.)

On the wall opposite to the entrance is the **Triumphal Arch** erected to the Doge Francesco Morosini, the conqueror of the Morea, and named therefrom "Peloponnesiacus."

6. Pepin besieging Venice (809) *Vicentino.*
7. His Defeat in the Canal Orfano *Ibid.*
8. The Caliph of Egypt defeated at Jaffa
by Domenico Michieli (1123) *Peranda.*
9. Capture of Tyre (1125) *Aliense.*
10. Roger King of Sicily defeated by the
Venetians at Morea (1448) *Marco Vecellio.*

The gem in this room is considered by many to be the Last Judgment, by *Palma Giovane*, opposite the arch of Morosini. The painter's wife (wearing a deep green garment) figures on each side of the picture among the just and the unjust.

The **Portraits of the Doges** are continued on the frieze in this room, the last one being that of Lodovico Manin (1797).

The **Ceiling Paintings** are mostly historical.

The **Library of St. Mark** (Bibliotheca Marciana). consists of 350,000 vols., 10,000 MSS., coins, the celebrated Breviary of Cardinal Grimani, with miniatures by Hembling, &c., but to relieve the Doge's Palace of the weight of the books, they have been removed to the **Mint** (p. 184). The ceiling is by Paolo Veronese. Admission daily 9 to 4, summer 9 to 5, also to the reading-room except on Sundays and festivals. Opposite the Library is the entrance to

* See p. 186. '

THE ARCHÆOLOGICAL MUSEUM,

in five rooms in which, down to the end of the sixteenth century, the Doges resided. These rooms contain many of the "Spoils of Venice," taken from the various scenes of Venetian victories.

In the *corridor* is a fine collection of marbles. Note particularly two Muses from the amphitheatre at Pola, and a colossal Minerva.

The **Camera degli Scarlatti** was formerly a bedroom of the Doge, afterwards used by the members of the Grand Council as a wardrobe for their scarlet cloaks, whence its name.

Chimney-piece (1490), very handsome. Over door, a bas-relief of Doge Leonardo Loredano at the feet of the Virgin. The statues in this room are very fine, particularly Gladiator in his last struggle, Gladiator dying, Gladiator lying on his shield.

Sala della Scudo, or hall of the shield, so named from the shield of the newly-elected Doge being placed here. The room is hung with maps, charts, &c., descriptive of the countries explored by Marco Polo and other celebrated Venetians. The most wonderful thing in the room is the *Map of the World* by *Fra Mauro* (a Camaldulensian monk of Murano), executed in 1457-1459, the greatest curiosity of its kind in the world. It represents all that was known, or surmised, at the time it was made.

The Earth, in the form of a heart, taken from a Turkish gallery, the work of Hadji-Mahomed, of Tunis, 1559.

Camera dei Basso relievi (room of Bas-reliefs).

Camera dei Busti (room of Busts).

Camera degli Stucchi (room of Stucco Ornaments).

Notice some paintings.

Holy Family	<i>Salviati.</i>
Descent from the Cross	<i>Pordenone.</i>
Adoration of the Magi	<i>Bonifazio.</i>
The Birth of Christ	<i>Bassano.</i>

The head of Doge Francesco Foscari, in marble, the remnant of the statue at the Porta della Carta.

We now return through the Museum, and ascending a flight of steps reach the upper storey of the Palace, a suite

of rooms magnificent in design as well as rich in objects of art and in historical associations.

The **Sala della Bussola** is so named from the wooden partition which formed the ante-chamber of the Council of Ten. The opening in the wall, which once was adorned with a lion's head, is called the *Bocca di Leone*, or lion's mouth, into which secret information or denunciation was thrown. Ceiling painted by *Veronese*, chimney-piece by *Sansovino*, and two pictures, "The taking of Bergamo," 1427 (*Aliense*); "Surrender of Brescia," 1426 (*Ibid.*).

Sala del Consiglio dei Dieci, Hall of the Council of Ten :—

Visit of the Magi	<i>Aliense</i>
Doge Sebastian Ziani, met by the Pope Alexander III. on his return from victory over the Emperor Barbarossa .	<i>L. Bassano.</i>
Pope Clement VII. and Emperor Charles V. concluding the Peace of Bologna. .	<i>Marco Vecelli.</i>
Ceiling paintings by <i>Zelotti</i> .	

It was from this hall that the Council of Ten, established in 1310, and invested with supreme authority, hated by many, dreaded by all—secret, powerful, relentless, and omnipotent, like the *Vehm-Gericht* of Westphalia—sent forth its terrible decrees, and in the same building received denunciations, through the lion's mouth.

"The lion's mouth was everywhere; at the landing of the Giants' Staircase, at the portals of the ducal palace, at the entrance of the chamber of the Ten; a lion's mouth of marble, with yawning jaws, for every department of state, for every crime, for all comers, against all persons, for written or for oral communications, anonymous or signed; and below each was inscribed, 'Denounce! denounce!' Once denounced, the victim is seized; once seized, he is sentenced; once sentenced, all is over. Nothing is seen, heard, suspected of his fate. He *disappears*! A man is suddenly missed by his family. Where is he? They dare not ask. The *Pozzi*, the *Piombi*, the *Ponte dei Sospiri*, the *Rio Orfano* alone can tell. At midnight one hears a splash. He stops, he listens, he hears no more—all is still! he hurries on, breathless with terror, with quaking heart and footsteps.

"The thunderbolt
Falls heavy, and the hand by which 'tis launched
Is veiled in clouds."

There is a strange fascination in the room, despite its beautiful adornments. For it was here that the doom of the aged Faliero was pronounced, and his two accomplices, Calendario and Bertuccio, were sentenced. Francis Bassan, Carrara, and a whole series of names, rise to the mind of the visitor; and visions of strangulation, starvation, torture in the dungeons, and the executioner's fatal axe between the columns of the Piazzetta, crowd upon the mind. With these associations in the memory, pass again through the Sala della Bussola to the **Stanza dei tre capi del consiglio dei Dieci**, or Room of the Three Heads of the Council of Ten. Here everything of the past is disguised, and the room is robbed of its horrors. Here sat the highest tribunal, a court higher and more terrible than the Ten. "Here sat the Inquisitors concealed whilst they listened to the answers of witness or accused, as elicited by their secretary, who, without, questioned and recorded."

A secret door and a narrow stairway lead from this room to the terrible **Piombi** (or lead), chambers or narrow cells under the leaden roof of the Palace, fearfully hot in summer and cold in winter, in which the prisoners were confined. It leads also to the **Pozzi** (wells or pits), the lower dungeons in the foundations of the Palace. Much sympathy and sentimental pity have been elicited by the Piombi and Pozzi. They have been represented as everything that torture could realise, and writers of romance have blackened them with horrors which have made their very names to inspire awe; but no one who has visited the dark dungeons of the Castles of the Rhine, or other European prisons, would endorse the verdict that the cells of Venice were the worst in the world.

A new prison was built at the beginning of the seventeenth century, since which time the Pozzi have not been used. Most modern writers agree that the dungeons of Venice were horrible, not so much from the construction of the places, as from the terrible secrecy as to the fate of those who entered them.

To Byron is attributable much of the interest attaching to the **Bridge of Sighs** (*Ponte dei Sospiri*). It is simply a stone bridge divided into two passages, and connects the new prison with the old palace—a prison which John Howard declared was the best arranged, as regarded health and the claims of humanity, that he had ever visited. The best

view of it is to be obtained from the Ponte della Paglia (p. 198).

Leaving the Room of the Three, we shall arrive at a small **Ante-room** (*atrio quadrato*), where ambassadors and others who ascended by the golden stairway waited. On the ceiling is a painting by *Tintoretto*, of the Doge Priuli receiving the Sword of Justice.

The Grand Hall of the Four Doors (*Sala delle quattro porte*). The four portals designed by *Palladio* (1575) are very beautiful, and the paintings in this room are good, especially "The Doge Grimani kneeling before Faith," by *Titian*,* considered by many to be one of his finest works, but described by *Ruskin* as an exhibition of the artist's "want of feeling and coarseness of conception."

Reception of the Persian Ambassadors by

Doge Grimani in 1603

Carletto Cagliari.

Exquisite frescoes on ceiling by *Tintoretto*.*

The Vestibule of the Ministerial Council (*Anti-Collegio*) contains the celebrated pictures—

Jacob's Return to Canaan *Bassano.*

Venice enthroned (ceiling) . . . *Paul Veronese.**

The Rape of Europa *Veronese.**

"One of the very few pictures which both possess, and deserve, a high reputation" (*Ruskin*).

Bacchus and Ariadne *Tintoretto.**

"Once one of the noblest pictures in the world, but now miserably faded" (*Ruskin*).

The Hall of the Ministerial Council (*Sala del Collegio*). In this room the business of state which was afterwards to be discussed in the Senate was prepared. The best picture in this room is "The Christ in Glory," by *P. Veronese*, and ceiling paintings by the same are considered the finest in the palace. Over the throne "Venice and the Doge Sebastian Venier,"* "an unrivalled *Paul Veronese*, far finer even than the 'Europa'" (*Ruskin*).

Marriage of St. Catherine *Tintoretto.**

"An inferior picture, but the figure of St. Catherine is quite exquisite" (*Ruskin*).

Another picture by *Tintoretto* is "The Doge Alvise Mocenigo adoring the Saviour."* *Ruskin* writes: "The roof

is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses . . . He will not otherwise enter so deeply into the heart of Venice."

Hall of the Senate (*Sala del Senato*, or *Sala dei Prigadi*), a magnificent room, in which the Senate, numbering 250 to 300, held their discussions.

Descent from the Cross, by *Tintoretto*,* "a most noble painting; executed, however, for distant effect, and seen best from the end of the room" (Ruskin).

On the ceiling, Venice, as Queen of the Sea, *Tintoretto*,* "Notable for the sweep of its dark green surges, and for the daring character of its entire conception" (Ruskin).

The Doge Loredano in Prayer to the Virgin (*Tintoretto*).* "A grand work" (Ruskin).

Ante-Room to the Chapel of the Doge (*Antichiestta*).

Two oblong pictures, made to fill the panels of the walls, by *Tintoretto*, "St. George and the Dragon"* and "SS. Andrew and Jerome."*

Chapel of the Doge. Altar-piece of Carrara marble (*V. Scamozzi*), over it a Madonna and Child by *Sansovino*.

Notice specially—

Christ in Hades	<i>Giorgione.</i>
Ecce Homo	<i>Albrecht Dürer.</i>
Crossing the Red Sea	<i>Titian.</i>
Christ laid in the Grave	<i>P. Bordone.</i>
Annunciation to Shepherds at Bethlehem	<i>Jacopo Bussano.</i>
An allegorical picture by <i>Bonifazio.</i>	

Returning into the Hall of the Senate, the Hall of the Council of Ten, &c., we can visit the prisons and Bridge of Sighs, if we have not already done so.

THE RIVA DEGLI SCHIAVONI

is a continuation of the Piazzetta and Molo. It is a fine broad quay, where a multitude of seafaring men of all nations may be seen at all hours of the day. A statue of Victor Emmanuel II. (by E. Ferrari) was set up here in 1887. The first bridge at the end of the Palace of the Doges is the *Ponte della Paglia*, from which the best view is obtained of the **Bridge of Sighs** (see p. 195). It is never worth while to disabuse the

mind of any healthful poetical sentiments, and for many years it has been considered the proper thing to stand upon the Ponte della Paglia, and indulge in dreams or reveries, when contemplating the Bridge of Sighs. We quote below the lines of Byron, which have made this spot immortal :—

“ I stood in Venice, on the Bridge of Sighs;
A palace and a prison on each hand :
I saw from out the wave her structures rise
As from the stroke of the enchanter's wand :
A thousand years their cloudy wings expand
Around me, and a dying glory smiles
O'er the fair times when many a subject land
Look'd to the winged Lion's marble piles.
Where Venice sate in state, throned on her hundred isles ! ”

Ruskin describes the structure itself as a “ work of no merit, and of a late period ” ; and he adds that it owes “ the interest it possesses chiefly to its pretty name, and the ignorant sentimentalism of Byron.”

Howells, in his capital book, “ Venetian Life,” describes it as “ that pathetic swindle, the Bridge of Sighs ” ; and all modern writers are agreed that it is not associated in any way with the names of great State prisoners, but merely with low and commonplace criminals, who deserve no more sympathy than we should give to those in Bridewell.

Despite the above criticisms, however, *it is* a fine covered bridge. It *does* connect the prison with the palace ; and he must be destitute of poetical imagination, who, standing on the Ponte della Paglia in the moonlight, and seeing the black gondolas glide noiselessly under the bridge, cannot conjure up many strange fictions on his own account. The practical use of the Bridge is, that, being divided into two passages, the prisoners can be brought to trial straight from prison without passing through the public streets, and can be dismissed from the house of justice without exciting attention.

SAN MARCO (1).

There is a tradition that, as early as the year 550, a church stood on this spot, and was dedicated to St. Theodore, the first patron of the Republic. “ In the year 829, the body of St. Mark the Evangelist, which had long lain in the temple founded by himself at Alexandria, if we may credit the prevalent tradition, was transferred to Venice by two merchants

of the latter city, who, in contravention of an edict issued by the late Doge, inhibiting the supply of arms and provisions to the enemies of the Eastern Empire, were carrying on a clandestine commerce with the Egyptian ports."—*Hazlitt*.

St. Mark then became the patron saint of Venice, and his remains repose, it is believed, under the high altar of the church. Whether there was a church or not before this time, the present magnificent edifice owes its origin to the advent of the sacred relics. The original building is Romanesque, with brick walls concealed by a lining of marble. It was remodelled in the Byzantine style during the twelfth century, and in the fifteenth century the façade was added to in the Gothic style. It is built in the shape of a Greek cross, and occupies all the eastern side of the Piazza. In no other building, perhaps, in the world, has there been lavished such costly material as in the composition of this church. Domes, columns (500 of marble), statues, mosaics (covering an area of 46,000 square feet), wondrous arches, altogether make up a building that might be taken for a Mahommedan mosque, or, what it really is, the contribution of the art of numberless generations in the construction of a Christian church. We can but point out a few of the principal objects that will interest the tourist.

Over the principal entrance are the celebrated

Four Bronze Horses, supposed to be the work of Lyssippus, a Greek of the Isle of Chio, and designed for a triumphal car. Others maintain that they are of Roman workmanship, and that they surmounted triumphal arches of Augustus, Nero, Trajan, and others. Constantine sent them to Constantinople, and Doge Dandolo brought them to Venice (1204), with other spoils from the East. Napoleon seized them in 1797, and sent them by way of the Alps to Paris, where they crowned the Triumphal Arch in the Place du Carrousel till 1815, when the Emperor Francis I. of Austria caused them to be sent back, and they were replaced where they now stand. These wonderful horses (5 feet 6 inches high) weigh each about two tons. They were once gilded.

Above these and over the large centre window is the winged Lion of St. Mark, one paw on an open book bearing the inscription *Pax tibi, Marce, evangelista meus* (Peace to thee, Mark, my evangelist).

In the pavement of the vestibule below are three **Slabs of Porphyry**, which mark the legendary spot where the

reconciliation of Pope Alexander III. with the Emperor Frederick Barbarossa (1177) so often alluded to, and so variously described, occurred. Let Rogers speak:—

“In that temple porch
(The brass is gone, the porphyry remains)
Did Barbarossa fling his mantle off,
And, kneeling, on his neck receive the foot
Of the proud Pontiff,—thus at last consoled
For flight, disguise, and many an anguish shake
On his stone pillow.”

The **Façade** is brilliant with mosaics, amongst which are specially to be noticed the “Embarkation” and “Disembarkation of the body of St. Mark,” and the “Last Judgment”; in the upper arches are, the “Descent from the Cross,” “Christ in Hades,” the “Resurrection” and “Ascension.”

The **Vestibule** is full of curiosities. The vault of it has a series of mosaics, illustrating the history of the Old Testament, many of them by the celebrated *Francesco* and *Valerio Zuccato*.

There are three doors of metal, inlaid with silver, leading into the church: the one on the right hand was taken from the mosque of St. Sophia, at Constantinople (1203); there are also some columns which a legend says once ornamented the Temple at Jerusalem, but the legend is doubtful.

In the centre of this vestibule are the three red slabs above referred to. On the right is the Zeno Chapel, with the magnificent tomb of Cardinal Zeno.

Formerly, at the extreme left hand of this vestibule was the tomb of Daniel Manin, the President of the Republic in 1848, one of the Pioneers of Italian Liberty; the friend and compatriot of Nicolo Tommaseo (d. 1857), who was buried at Settignano, near Florence. The tomb is now outside the church, in the corner leading to the Doge's Palace. It will be remembered that the remains of Daniel Manin were brought from Paris in 1868, and re-interred in this great church—the first which had received the right of burial here for three centuries; and Venice will never forget that funeral procession of her beloved and idolised hero. The funeral gondola was decorated with much taste; the bow being surmounted by the lion of St. Mark, resplendent with gold, and bearing the Venetian standard veiled with black crape. On both sides of the vessel, from prow to stern, ran

transparencies, on which were painted the arms of the principal towns of Italy. At the stern stood two silvery colossal statues, representing the union of Italy with Venetia. Behind these two symbolical figures waved the national colours of Italy. At every angle rose torches and columns with cinerary urns. Magnificent was the funeral procession—gondola after gondola draped in black,

“steering in,
And gliding up her streets as in a dream,
So smoothly, silently—by many a dome,
Mosque-like, and many a stately portico,
The statues ranged along an azure sky;
By many a pile in more than Eastern pride,
Of old the residence of merchant-kings;
The fronts of some, though Time had shattered them,
Still glowing with the richest hues of art,
As though the wealth within them had run o’er.”

Rogers.

The **interior** of the church measures 260 feet in length, by 210 feet in width, and is more wonderful and impressive than the exterior; it is thus described by Mr. Ruskin:—

“There opens before us a vast cave, hewn out into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures like large stars; and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colours upon the floor. What else there is of light is from torches or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheafed with gold, and the polished walls covered with rich alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories round the heads of the sculptured saints flash out upon us as we pass them, and sink again into gloom. Under foot and over head a continual succession of crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together, dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains, and feed from vases of crystal; the passions and the pleasures of human life symbolised together, and the mystery of its redemption, for the mazes of interwoven lines and changeful pictures lead always at last to the Cross, lifted and carved in every place, and

upon every stone; sometimes with the serpent of eternity wrapped round it; sometimes with doves beneath its arms, and sweet herbage growing forth from its feet; but conspicuous most of all is the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse."

Th. Gautier writes: "Nothing, not even Cologne, Strasburg, Seville, nor Cordova with its mosque, can be compared to St. Mark's, Venice: the effect is surprising and magical. The first impression is that of a cavern of gold encrusted with precious stones, splendid and sombre, at once glittering and mysterious. Are we in an edifice or in an immense casket? Such is the question we ask ourselves, for all idea of architecture is here at fault."

We can only call attention to the **Mosaics** which fill the church, remarking that they are more brilliant and diversified and extensive than any that can be seen elsewhere; as a writer says, "the whole interior of the temple is draped with this tapestry of stone, these paintings of marble"; nor can we refer particularly to the wonderful **Marbles** from all nations, executed in all ages, and representing every style and period of art. The Church of St. Mark is a marvellous museum: every country, where the fleet of Venice penetrated, has been laid under contribution, and the tourist will hear the professional guides telling the people they are conducting over the building, "This was from Tyre, and that from Greece, and the other from Constantinople," as he points out pillars of porphyry, jasper, or verd-antique. We will, however, mention some of the curiosities in detail. Over the central door is a mosaic of Christ, Mary, and St. Mark, the oldest in the church. The basin for holy water, of porphyry, on the right. The two pulpits of marble in front of the choir; the one on the right is used for preaching, and here the Doges made their first public appearance after election. On the **Screen** which separates the Choir there are fourteen marble statues representing St. Mark, the Madonna, and the Twelve Apostles, by *Jacobella* and *Pietro Paolo Masegne*.

The **Choir** is decorated with bas-reliefs in bronze, of incidents in the life of St. Mark, by *Sansovino*. On the parapet of the stalls are eight figures in bronze—Four Evangelists (*Sansovino*); Four Fathers (*Calari*). The high altar is richly ornamented, but the famous golden altar-piece (*Pala d'Oro*), executed at Constantinople in 1105 wrought on plates of gold,

set with pearls and precious stones, and adorned with pictures of enamel, is only to be seen free on special occasions ; otherwise daily, 11 to 3, for 50 c., which includes the Treasury (see below). Under the altar the body of St. Mark is said to rest. Behind the high altar is a second altar with four columns of alabaster, said to have belonged to the Temple of Solomon. The mosaics in the Dome represent Christ surrounded by Saints.

Sacristy.—Bronze door (*Sansovino*) ; rich mosaics above the door by *Zuccato* and others. The descent to the **Crypt** (50 c.) is made from the Sacristy. From 1569 till 1871 it was almost always filled with water ; it has now, however, been made water-tight, and is worth visiting.

The **Treasury of St. Mark** (*Tesoro di S. Marco*) is not so rich now as it was prior to 1797, but it still retains many curiosities ; among them two candelabra, by *Benvenuto Cellini* ; the chair of St. Mark, said to have been used by the Evangelist at Alexandria ; the sword of the Doge Morosini ; silver candelabra ; Byzantine bookcases ; and many relics which, if genuine, are sacred indeed ; viz., some of the blood of the Saviour in a crystal vase, a portion of the skull of St. John, a piece of the true Cross, &c.

The **Baptistery** is in the right aisle, near the principal entrance ; large bronze font (1545) ; monument of Doge Andrea Dandolo, "Petrarch's friend, and known as the first historian of Venice." Reliefs and statues of John Baptist, and the stone on which he was beheaded. The stone of the altar-piece was brought from Mount Tabor. The mosaics date from the thirteenth and fourteenth centuries.

The **Zeno Chapel**, with a magnificent monument in bronze, to the Cardinal after whom it is named, and an altar in bronze. There are other chapels and curiosities in the church, of minor importance, which the tourist will readily find out. Above the **altar of the Madonna**, in the left transept, there is a very ancient picture of the Virgin ; it was brought from Constantinople by the Doge Enrico Dandolo, and is said to have been painted by St. Luke the Evangelist. When the church has been inspected, a **tour round the Gallery**, inside the church, should be made, in order to have a close view of the mosaics, and to get the general effects of the building.

SANTA MARIA DELLA SALUTE (16)

(Holy Mary of the Salvation).

is considered by many as the next church in magnificence after the Church of St. Mark. It stands at the entrance of the Grand Canal, a noble and imposing structure, adorned in its three façades with nearly one hundred statues; it is surmounted with an elegant dome, and is approached by a flight of sixteen marble steps. Venice has been subjected at various times to fearful visitations of the plague, and in the year 1631, 60,000 of the inhabitants were swept away by the disease. When the plague was at its height, the Doge Contarini and the Patriarch Tiepolo entered into a covenant to erect a memorial in honour of the Virgin so soon as the plague should be stayed. It is said that on the same day that the covenant was made the plague ceased, and the visitor to the church will find upon the high altar a fine group in marble, by *Giusto Le Curt*, representing the Virgin banishing the demons of the plague.

The church was built by *Baldassare Longhena*, on 1,200,000 piles, and the foundation stone laid in 1631. There are many curiosities in the church which deserve attention. The monolith pillars around the high altar were brought from the amphitheatre at Pola. The large bronze candelabrum is by *Andrea Bresciano*. On the roof behind the high altar are four paintings by *Salviati*, and eight by *Titian*. The portrait of Titian is introduced under the guise of St. Matthew.

In the ante-room of the sacristy is Titian's celebrated painting of St. Mark and four Saints, which, before it was restored, Ruskin considered by far the best work of Titian's in Venice (it will be remembered that Titian died of the plague in Venice in 1576). In the sacristy will be found a painting considered by many to be the masterpiece of *Tintoretto*, "The Marriage in Cana." Tintoretto only affixed his name to three pictures, this being one of them (*see* p. 223). There are many Madonnas in the sacristy, and some fine ceiling-paintings by Titian, that of the "Death of Abel" deserving special attention.

There are six altars in the church, besides the high altar, all deserving attention; but the great curiosity of the church, apart from its own architectural magnificence, is Tintoretto's picture.

Between the church and the Dogana (Custom House) is the **Seminario Patriarcale**, containing some sculptures, and a small collection of pictures, the **Galleria Manfredini**. The sculptures are on the ground floor or the north side of the court. The Picture Gallery is on the first floor, containing examples of *Giorgione*, *B. Peruzzi*, *Fra Bartolommeo*, *L. da Vinci*, *F. Lippi*, and *F. van Mieris*. Admission 50 c., daily, 9 to 12, and 2 p.m. to sunset (*see* p. 228).

In the oratory of the Seminario Patriarcale is the tomb of Sansovino, who was, it is said, a wanderer all his life, and whose remains have not been allowed repose since his death.

THE FRARI (14)

(or *Santa Maria Gloriosa dei Frari*),

one of the largest and most interesting churches in Venice, erected for the Minorite Brethren (Fratelli Minori, in the dialect, Frari) in 1250—1338, and was designed by *Niccolò Pisano*. It is the St. Paul's of Venice; or the Westminster Abbey, if SS. Giovanni e Paolo be accepted as the St. Paul's. Situated to the north-west of the Campo S. Tomà, near the steamboat station S. Tomà.

It is built in the Italian-Gothic style, is now (1910) being restored, and contains a number of monuments of great interest. On the right hand as you enter is the **Monument of Titian**, who died of the plague in 1576. A law had been made during the plague that no remains should be buried in the churches, but that all the dead bodies should be carried beyond the precincts of the city; an exception, however, even in the hour of terror and anguish, was made in favour of Titian. His remains were borne with honour to the tomb, and deposited in the church of Santa Maria dei Frari, for which he had painted his famous "Assumption," now in the Academy (*see* p. 237).

The monument is a vast canopy, or triumphal arch, under which is a statue of Titian, seated, with one hand resting upon the Book of Art, while with the other he is represented as lifting the veil of Nature. Surrounding him are figures representing Painting, Wood-carving, Sculpture, and Architecture, while on the wall behind him are bas-reliefs of his three greatest works, the "Assumption," the "Martyrdom of

St. Lawrence," and the "Martyrdom of St. Peter." Two flying angels bear the simple inscription—

"TITIANO FERDINANDUS I, MDCCCLII."

The date MDCCCLII. is misleading, as Titian died in 1576. It simply means that the monument was finished in 1852, by the brothers Luigi and Pietro Zandomeneghi.

Immediately opposite is the

Mausoleum of Canova. Only the heart of this great master is buried here; his body rests in his native village of Possagno, near Bassano, while his right hand is preserved in the Academy of Arts. The *design* of this monument was Canova's own, and was originally intended for Titian, but was used for the Archduchess Christina of Austria, and may be seen in the Church of the Augustines at Vienna. Canova's monument was executed by his pupils, Rinaldo Rinaldi, Ferrari, Martini, and Bosa. It represents a pyramid of Carrara marble, in the centre of which are doors opening into a tomb, with figures of Religion, Art, and Genius, entering in funeral procession. It is a striking monument; but whether in good taste or not, let those who visit it decide. Ruskin styles it "consummate in science, intolerable in affectation, ridiculous in conception, null and void to the uttermost in invention and feeling."

The inscription is simply—

"CANOVA."

He died in Venice in 1822, aged 65, and left behind him over 160 noble works.

"Europe—the world—has but one Canova."—*Byron*.

Other interesting objects in the church. Commencing at the left, after the monument of Titian, altar-piece, Presentation of the Virgin; monument to Almerico d'Este, a general of the Republic; third altar, a statue of St. Jerome, by *Alessandra Vittoria*, said to be a portrait of Titian in his old age; fourth altar, Martyrdom of St. Catherine, by *Palma Giovane*.

In the transept to the right, monument of Jacopo Marcello, 1484.

Sacristy, magnificent shrine by *Francesco Penso*.

In the chapel of the high altar is the monument of the unfortunate Doge, Francesco Foscari, on the right, and of Doge Nicolo Tron on the left.

The story of Foscari is so well known from Byron's tragedy "The Two Foscari," that only a brief historical notice, condensed from the "Story of Italy," need be inserted here.

Doge Francesco Foscari had distinguished himself as an able general in his youth, and to extreme old age was a powerful ruler, and held in high esteem, but his latter days were full of sorrow: his family troubles and sad end make a touching story. His son, Giacompo, was accused of "having received presents from foreign princes," especially from the Duke of Milan, and was brought to trial before the Council of Ten. He was tortured on the rack and pronounced guilty, the Doge, in spite of his paternal anguish, having to pronounce his sentence of banishment. Napoli di Romania was to be the place of his exile, but he fell ill at Treviso, and was permitted to remain there, but not to quit it on pain of death.

Some years after this, Donato, a senator, was returning home late one evening, when he was murdered at his own door, and suspicion fell on Giacompo, his man-servant having been seen in the city on the night of the murder. He was sought out and tortured, but had nothing to confess.

The Council then sent for young Foscari from Treviso, and put him on the rack, but drew nothing from him but the constant assurance of his innocence. The Council, therefore, not finding sufficient cause for putting him to death, banished him for life to Candia.

From this place of exile the unfortunate prisoner continually wrote to his friends entreating them to get his sentence reversed. One of these letters he foolishly addressed to the Duke of Milan. This was treasonable in a Venetian; an enemy carried it to the Council of Ten, and Foscari was again brought before his judges, who sentenced him to receive thirty stripes.

Being asked, between the intervals of the strappado, what induced him to write to the Duke, he replied that he thought if the letter miscarried he should be brought to Venice, and he would gladly undergo all the torture once more to be near his beloved family.

This affecting confession only made his judges more bitter, and they sentenced him to be kept in close captivity for a year. They granted him, however, a farewell interview with his family, but only in their presence.

When the aged Doge, his venerable wife, Giacompo's wife, and four children, were brought into the council-room, Giacompo fell at his father's feet, weeping in agony of mind and racked limbs, and cried, "O, my lord! my father, plead

for me, that I may remain at home"; and the heart-stricken father replied, "Obey what thy country commands, and seek nothing else." After tenderly embracing them all he was hurried to the vessel which was to convey him to Candia. No sooner had they started, than Erizzo, a Venetian nobleman, on his dying bed, acknowledged that *he* had murdered Donato. But the confession came too late; heartbroken and hopeless, Giacopo died on reaching his prison.

Francesco Foscari had twice sought to abdicate, but the Senate would not accept his resignation. But through the machinations of his enemy, Loredano (who wished to add this pang to the agony of the old man's parting with his son), a deputation was sent requesting the Doge to abdicate. They assigned him a pension, and commanded him to leave the ducal palace in eight days. On hearing the decree, Foscari remarked, "I never foresaw that my old age would be prejudicial to the State; however, the decree is passed, and I yield to it." But it was too much. The next day, hearing the bell of St. Mark's announce the election of his successor, his agitation was so great that it caused the rupture of a blood-vessel, and almost instant death ensued. See also *Foscari*, by S. Rogers.

Titian's great picture, "The Assumption," formerly hung in this church, and its place is now occupied by Salviati's picture of the same subject.

The **stalls** of the choir are of inlaid woodwork, by *Marco da Vicenza*.

In the adjoining chapel should be noticed—

Chapel 5. Madonna and Saints . . . *Bernardino Licinio*.

Chapel 6. Tomb of General Trevisano. Gilded altar, carved and coloured wood. Statue of John the Baptist, by *Donatello*.

In the **left transept**, monument to Generossa Orsini, wife of Maffeo Zen.

In the left side aisle, Chapel of St. Peter, with statue of John the Baptist, by *Sansovino*; monument of fine Oriental marble to Jacopo Pesaro, 1547.

Next is the gorgeous monument to the Doge Giovanni Pesaro; a work which has been ridiculed and praised by turns. A writer says this monument will "attract attention for its unique, its grotesque design, and for nothing besides. It is that of the Doge Pesaro, who died in 1660, from the effects of a fall down one of the secret staircases of the Ducal Palace. He reigned but three years, and his pompous

tomb presents one of the numerous instances at Venice, wherein the monument of the prince seems imposing and splendid in exact ratio to the brevity and insignificance of his administration. The ponderous mausoleum presses with crushing weight on the shoulders of four unhappy negroes, black as the blackest marble can make them; their sable knees bursting through their white drawers in their desperate efforts to sustain their burden. In the centre of the monument, above all, complacently sits the Marble Doge; and on each side of him is a bronze skeleton bearing a scroll, and a dragon bearing an urn! Another figure is at the same time offering the Doge a crown, which he is very modestly declining!"

Some fine frescoes (symbols of the four Evangelists, Annunciation of the Virgin, 14th century) have been brought to light in this church, including some that decorated the sides of the monument of the Doge Nicolo Tron (see page 206).

Several altar-pieces, &c., have been temporarily removed from the Frari to the Church of **San Tomà**, in the Campo San Tomà, close by (admission to this church is included in the fee charged for the Frari, 50 c.). They include the following:—

The Madonna of the Pesaro, *Titian* ("I hold it now the best Titian in Venice."—Ruskin); The Stations of the Cross, *Tiepolo*; Madonna and Saints, *Pordenone*; Madonna and Saints, *G. Bellini* ("The most finished and delicate example of the master in Venice."—Ruskin); old wooden clock, 15th century; Resurrection, *Tiepolo*; two pictures by *Vivarini*; St. Ambrose and other Saints, *Basaiti*.

In a monastery adjoining the church of the Frari are the **Archives of Venice**, one of the largest collections of state documents in the world; there are 14,000,000 documents, dating from 883 to our own day. Admission, 10 to 3, on week-days.

The building contains 400 rooms, 300 of which are filled with these historical treasures.

SS. GIOVANNI E PAOLO (8).

(*In the Campo of the same name.*)

The Church of Saints John and Paul (familiarily **San Zanipolo**) is the Pantheon of Venice, and, next to St. Mark's,

is the most imposing church in the city. It was commenced in 1240, and completed in 1430, and is supposed to have been designed by *Niccolò Pisano*. It was here that the Doges of Venice found their last resting-place, to which they were usually attended by the whole Senate.

In the **right aisle of nave**.

Tomb of Doge Pietro Mocenigo (1476), with fifteen statues by the *Lombardi*.

Tomb of Admiral Girolamo Canal (1535).

Altar, with Madonna, by *Francesco Bissolo*.

Pyramid tomb of the painter Melchior Lanza.

Tomb of Marc Antonib Bragadino, the champion and martyr of Cyprus, who was flayed alive by the Turks. His skin was carried off as a trophy to Constantinople. After it had been stuffed with hay and carried through the city, it was ransomed by his family at a great cost, and is buried here in an urn.

Altar-piece (very fine) . *Bellini, Vivarini, or Carpaccio*.

Over doors, Tombs of the Valier family, rich

in statues and reliefs. In the chapel below,

St. Hyacinth crossing a river . *Leandro Bassano*.

*The Chapel of S. Dominic, covered with rich bronze decorations.

Transept to the right.

St. Augustine (*B. Vivarini*). Tomb of Nicolo Orsini, wooden equestrian statue.

Altar-piece—San Antonio dispensing alms *Lorenzo Lotto*.

Fine painted glass window *B. Vivarini*.

Altar-piece—Christ, St. Andrew, St. Paul *Rocco Marconi*.

In the **Choir** there are several chapels, and some magnificent tombs, particularly

Tomb of Michele Morosini (Gothic).

Tomb of Leonardo Loredano „

Tomb of Andrea Vendramin (Renaissance).

Alessandro Leopardi.

Opinions differ considerably as to the merits of the last tomb as a work of art, and also of Vendramin as a man and a Doge. The following is from Ruskin:—

“In the choir of the same church, SS. Giov. and Paolo, is another tomb, that of the Doge Andrea Vendramin, This

Doge died in 1478, after a short reign of two years, the most disastrous in the annals of Venice. He died of a pestilence, which followed the ravage of the Turks, carried to the shores of the lagoons. He died, leaving Venice disgraced by sea and land, with the smoke of hostile devastation rising in the blue distances of Friuli; and there was raised to him the most costly tomb ever bestowed on her monarchs."

Ruskin objects to this monument on various grounds, but the tone of the objections will be gathered from the sentence with which he sums up the matter: "But now, reader, comes the very gist and point of the whole matter. This lying monument to a dishonoured Doge, this culminating pride of the Renaissance art of Venice, is at least veracious, if in nothing else, in its testimony to the character of its sculptor. *He was banished from Venice for forgery in 1487.*"

Tomb of Marco Corner (Gothic).

In the Chapel of the Trinity is the Sarcophagus of Andrea Morosini.

In the **left transept** is a marble group, by *Antonio Dentone*, 1467, representing Vittore Capello, brother of Bianca, General-in-Chief of the Venetian army against the Turks, receiving the staff of command from S. Helena. He was defeated at Negroponte, and died of grief in consequence.

The Chapel of the Rosary was the gem of this wonderful church; it is now a mass of ruins, blackened and charred by fire. It was destroyed in 1867, and with it the most valuable paintings contained in the church, which had been deposited in the chapel during repairs. Amongst them were *Titian's* celebrated San Pietro Martire, his finest work, and *Bellini's* Madonna. The remains of marble reliefs by *Canova* and other artists deserve special notice.

Continuing in the transept—

Tomb of Agnes and Ursula Venier (1411).

Equestrian Statue of Leonardo da Prato.

In the **left side nave**, "The Crucifixion," by *Tintoretto*. "As a piece of colour and light and shade, it is altogether marvellous . . . every virtue of Tintoret, as a painter, is there in its highest degree."

Above door of sacristy, busts of Titian, and elder and younger Palma.

Tomb of Doge Pasquale Malipiero (Renaissance, 1462).

Tomb of Senator G. B. Bonzio.

Tomb of Michele Steno (1413), conqueror of Padua.

Tomb of Doge Tomasso Mocenigo (1424), during whose reign the Republic acquired Friuli and much of Dalmatia.

Tomb of Nicolo Marcello.

Altar-piece—S. Pietro Martire (a copy of Titian's picture destroyed in the Chapel of the Rosary), presented by Victor Emmanuel.

Tomb of Doge Nicolo Marcello (1474), in whose reign the Republic acquired Cyprus; a fine specimen of the Lombard style, by A. Leopardi.

The last altar, by G. Bergamasco (1523), has a statue of S. Jerome, by A. Vittoria.

Tomb of Doge Giovanni Mocenigo (1485) and his wife, Loredana Marcello, during whose reign the plague occurred, and Venice lost most of her best conquests.

The visitor who is staying a long time in Venice will find a great deal of pleasant material for "reading up" in this church.

Close beside this church is the **Scuola di S. Marco**, built by the Lombardi, celebrated for its **façade** (1485); the building is now used as a hospital.

In the *Campo* is the equestrian monument of Bartolomeo Colleoni, a general of the Republic, who is said to have been the first to use field-pieces in warfare, A.D. 1475. " . . . certainly one of the noblest works in Italy. I have never seen anything approaching it in animation, in vigour of portraiture, or nobleness of line " (Ruskin).

On the south side of the Church the lane leads to the baroque **Ospedaletto Church** and **Bridge**.

DEL SANTISSIMO REDENTORE (17).

(*The Church of the Most Holy Redeemer.*)

(On the Island of Giudecca.)

During the great plague of 1557, the Doge Mocenigo and the Patriarch Trevisano vowed that they would build a church. The plague ceased, and at once the aid of *Palladio* was called

in. The result was this masterpiece of his art. The whole event is celebrated to this day by a festival called the *Sagra del Redentore*, when two bridges of boats are thrown over the canal, to make access easy; and services are then held in the church on the third Sunday in July; festivities on the water, musical processions, and other entertainments, occupy the rest of the day, and a water festival is held at night.

In the interior observe on the right—

- | | | | | |
|---------------------------|---|---|---|---------------------------|
| Chapel 1. Birth of Christ | . | . | . | <i>F. Bassano.</i> |
| 2. Baptism of Christ | . | . | . | <i>Carletto Cagliari.</i> |
| 3. Scourging of Christ | . | . | . | <i>Tintoretto.</i> |

On the left—

- | | | | |
|-----------------------------------|---|---|-----------------------|
| Chapel 4. Descent from the Cross. | . | . | <i>Palma Giovane.</i> |
| 5. Resurrection of Christ | . | . | <i>F. Bassano.</i> |
| 6. Ascension of Christ | . | . | <i>Tintoretto.</i> |

The finest works in the church are **three Madonnas** in the sacristy, attributed to . . . *Giovanni Bellini.*

S. GIORGIO MAGGIORE (18).

(*On the Island of the same name, opposite the Piazzetta.*)

This church was commenced in 1565 by *Andrea Palladio*, and was completed in 1610 by *Scamozzi*. The interior is a Latin cross. The first altar-piece on the right has a Nativity by *Jacopo Bassano*.

3rd and 4th altars—

A Martyrdom, and Coronation of the Virgin . *Tintoretto.*

High Altar.—Fall of Manna (“one of Tintoretto’s most remarkable landscapes”—*Ruskin*), and

The Last Supper *Tintoretto.*

There is a fine bronze group over the high altar, representing the Saviour seated on a gilded globe supported by the Evangelists.

The **Choir Stalls**, forty-eight in number, are very beautiful, and represent the legends of St. Benedict—they are the work of the seventeenth century. . . . *Alberto de Brule.*

On the right of the choir is the Tomb of the Doge *Domenico Michieli*, the conqueror of Jaffa and Tyre, and the isles of the Archipelago, who died in 1128. On his return, the Doge

having, "like so many of his predecessors, formed a wish to pass the remainder of his days in the privacy of the cloister, expressed an intention to abdicate ; he had selected as the place of his retirement the abbey of San Giorgio Maggiore, which, it will be remembered, had been founded a century and a half before, by the monk Morosini. Michieli survived his pious resolution, however, only a few months ; the vaults of San Giorgio were opened to receive his remains, and on his tomb the Venetians wrote with pride and truth—*Terror Græcorum jacet hic* (1128)."

On the left—

Resurrection of Christ	<i>Tintoretto.</i>
Martyrdom of St. Stephen	<i>Ibid.</i>
Statue of Madonna and Child	<i>G. Campagna.</i>
Martyrdom of St. Lucia	<i>L. Bassano.</i>

Tombs of the Doges Leonardo Donato (1612) and Marc Antonio Memmo (1616).

No one should omit to ascend the **Campanile** (enquire first whether the door at the top is open), which is easy to mount by a spiral staircase from the choir, and amply repays the trouble. The view commands a better panorama of the islands of the lagoons, and enables the visitor to enjoy a better idea of the canals and bridges than can be obtained from any other point.

S. SEBASTIANO (15).

(*In the Calle Lunga, Rio di S. Barnaba.*)

Built 1506, restored 1870. This church is sacred to the memory of Paul Cagliari, better known as Paolo (*or* Paul) Veronese.

The first works of this great master which attracted any attention after his settlement in Venice were those executed for the Church of San Sebastiano. From that time forth his fame was established, and when he died in Venice, no place could be found more suitable for his tomb than the scene of his early labours. In the church have hung for many generations some of his choicest works.

The tomb of Veronese bears this inscription :—

"*Paulo Caliaro Veronesi pictori, naturæ aemulo, artis miraculo superstiti fatis, fama victuro.*"

There are many objects of interest in the church—

- | | |
|--------------------------------------|---------------------------|
| I. Altar—right hand. | |
| St. Nicholas | <i>Titian.</i> |
| | Painted in his 86th year. |
| II. Madonna and Child | <i>P. Veronese.</i> |
| III. Marble Group, Madonna and Child | <i>Tommaso da Lugano.</i> |
| IV. Crucifixion | <i>P. Veronese.</i> |
| A handsome monument to Bishop | |
| Podocataro | <i>Sansovino.</i> |

The chapel of the high altar is adorned entirely by paintings of *Paolo Veronese*.

Notice especially on the wall, right and left, Martyrdom of S. Sebastian and of SS. Mark and Marcellinus. Th. Gautier writes, "Art can scarcely go further, and this picture must take rank among the seven wonders of human genius."

The ceilings in the sacristy are said to have been the first pictures executed by *Veronese* in Venice when he was only twenty-four years of age.

The ceilings in the church, also by him, illustrate the history of Esther, and are the works which first brought him into notoriety.

SAN SALVATORE (3).

(*Leading out of the Merceria.*)

This magnificent church, completed in 1534 by Tullio Lombardo and Georgio Spavento, is one of the finest churches in Venice. It has recently been restored, and contains some remarkable paintings and rich tombs. In the right aisle is a magnificent Annunciation, by *Titian*, executed in his eighty-ninth year; and a grand monument by *Sansovino* of the Doge Francesco Venier. Here, also, is the monument of Andrea Dolphin, by *Sansovino* (1602), and of Catherine Cornaro, Queen of Cyprus, who abdicated in 1489 in favour of Venice. In the left transept, monument of three Cardinals of the Cornaro family. Baptism of Christ, by *Renieri*. Left aisle, monument of the Doges Girolamo and Lorenzo Priuli. Statues of Saints.

SANTA MARIA FORMOSA (5).

(*In the Campo of the same name.*)

Cruciform Church, built 1492, several times remodelled; façade has statue of General Vicenzo Capello . . . *Domenico de Salo.*

The best picture in the church is that over the first altar (right), St. Barbara and Saints . . . *Palma Vecchio.*

Second altar, St. Anna and St. Joachim. . . *B. Vivarini.*

Third altar, Mater Dolorosa . . . *Palma Giovane.*

Right transept, The Last Supper . . . *Leandro Bassano.*

It was from this church, say some, although others lay the plot at San Pietro di Castello (see p. 225), that the **Brides of Venice** were captured. "It was an ancient annual usage for twelve poor virgins, endowed by the State, to be united to their lovers on St. Mary's Eve, in the Church of St. Peter the Apostle, at Olivolo. On this auspicious day the parents, friends, and kinsfolk of the betrothed used to assemble betimes on that island, and from an early hour boats gaily decorated with flowers and streamers might be seen gliding along the canals, bearing the happy couples, their dowers and marriage presents, to St. Peter's. On one of these occasions, a band of corsairs from Trieste pounced upon them as they stood at the altar, bore them senseless to their boats, and set sail for Trieste. The Doge summoned the people to arms, and a body of trunk-makers in the parish of S. Maria Formosa rushed to the rescue, overtook the delinquents, and inflicted a terrible retribution. The brides came back to Olivolo with all their treasure, and from that time forth, for centuries, every year, a procession of young virgins, attended by the Doge and clergy, paid a visit of ceremony to the parish of Santa Maria Formosa, where they received a hospitable welcome from the trunk-makers."—*Hazlitt's History of Venice.* See also *The Brides of Venice.*—S. Rogers.

A collection of prints and pictures, including some attributed to *Giorgione, Pordenone, Bonifazio, Bellini* and others, may be seen on week-days 9–12, and 2–5; Sundays, 2–7 (free), in the **Palazzo Querini-Stampalia**, situated at the back of this church, on the Rio S. Maria Formosa. The palace (bequeathed to the city by G. Querini Stampaglia in 1868) also contains a library (see p. 230).

S. FRANCESCO DELLA VIGNA (7).

(Near the Rio di S. Giustiniano.)

Occupying the site of an ancient vineyard, whence its name is derived. Built at the expense of Andrea Gritti . . . "must be visited in order to see the John Bellini in the Cappella Santa"—Ruskin (see below).

The façade is by *Palladio*. The interior, without aisles, after a design by *Sansovino*. The two bronze statues outside are Moses and St. Paul, by *Aspetti*.

In the interior of the church notice—

Statuettes in bronze, St. John Baptist and St. Francis, on basins for holy water . . . *A. Vittoria*.

There are seventeen chapels, some of them profusely ornamented with various coloured marbles.

In the third chapel, the Virgin . . . *Palma Giovane*.

In the fourth chapel, altar-piece, Resurrection of Christ . . . *P. Veronese*.

In the right transept "Virgin and Child," by F. da Negroponte. Much praised by Th. Gautier.

High altar. Tombs of the Gritti family. To the left, tomb of Doge Andrea Gritti, "a sage, brave, and astute old Doge."

The **Cappella Giustiniani**, to the left of the high altar, is full of magnificent sculpture (fifteenth century), considered to be some of the finest in Venice. The subjects are (altar-piece) St. Jerome, Michael the Archangel, St. Agnes. Left, St. Anthony of Padua, St. James. Above, Madonna and Angels. Parapet, the Last Judgment. The sides of the chapel, Four Evangelists, Twelve Prophets.

In the **Cappella Santa**—Altar-piece, Madonna and Child, with Four Saints. . . *G. Bellini*.

Sacristy.—Altar-piece, curious Jacobello del Fiore. Over Pulpit, God the Father and Son . . . *G. Santacroce*.

In the chapels to the left—

Chapel 1.	Altar-piece, Madonna and Saints	<i>P. Veronese.</i>
2.	Altar-piece, Madonna and Saints	<i>G. Salviati.</i>
3.	Tombs of the Doge and Family Sagredo (1676). Three Statues	<i>A. Vittoria.</i>

SANTA MARIA DEGLI SCALZI (12).

(Close by the Railway.)

This church belongs to the Barefooted Friars, and is a marvel of profuse and sumptuous decoration. It was built at the expense of six noble families, by *Baldasare Longhena*, 1649-80. Like the church of the Jesuits (see p. 221), it is, from roof to floor, one magnificent mass of marble, and one gets bewildered with gazing upon its many-coloured altars, which are composed of every variety of costly marble, precious stones, and mosaics. It was greatly damaged by the bombardment of 1849, but was restored in 1860.

Many patrician families have their tombs here; but there are few other objects of particular interest in the church, except the tomb of the last Doge, Lodovico Manin, who was buried here in 1802, in the Capella Manin, near the entrance.

There is a fine picture, "The Madonna," by *Bellini*, behind the high altar.

No one should omit to visit this church, as it is a curiosity such as can only be seen in Venice.

SANTA MARIA ZOBENIGO.

(Near the *Via Ventidue Marzo*.)

The church, erected in 1680, is a memorial to the Barbaro family, whose statues adorn the façade, together with many geographical problems and pictures of sea-fights.

The church contains a good *Tintoretto*, "Christ with SS. Justina and Augustine."

S. GIACOMO DI RIALTO.

A curious little church in the Piazza di Rialto (*see* p. 245), the oldest church in Venice, said to have been begun in 421 by Antinope, an architect from Candia. "It will surely not be left unvisited on this ground, if on no other, that it stands on the site, and still retains the name, of the first church ever built on that Rialto which formed the nucleus of future Venice, and became afterwards the mart of her merchants." It was closed as dangerous for some time, but has been restored: re-opened in 1898. For admission apply to the Sacristan, at greengrocer's shop to right of church. The brick campanile is a very fine example. The statue of S. Antonio is by *G. Campana*.

S. GIACOMO DALL' ORIO.

(*In the Rio di S. Giovanni decollato.*)

This is one of the most curious of Venice churches, with a timber roof, dating from the 13th or 14th century. Contains pictures by *Buonconsiglio* (SS. Sebastian, Lawrence and Roch), *Bassano* (St. John the Baptist Preaching) and *L. Lotto* (Madonna and Saints).

S. GIOVANNI ELEMOSINARIO.

(*Near the Markets in the Ruga di S. Giovanni.*)

Built by *Scarpagnino* in 1527. The campanile adjoining it is bold. Contains, besides a gorgeous high altar-piece by *Titian*, and in the chapel to the right a masterpiece by *Pordenone*,

S. Giovanni giving alms	.	.	.	.	<i>Titian.</i>
The Three Saints (S. Sebastian, S. Roch and	.	.	.	.
S. Catherine)	.	.	.	.	<i>Pordenone.</i>
Madonna and Three Saints	.	.	.	.	<i>Bonifazio.</i>

SAN GIOBBE.

(*Cannaregio.*)

This church, an early Renaissance structure with a fine portal, has special interest for the architect, both in its external and internal arrangements and adornments, containing some fine examples of the architecture of the

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fifteenth century, the interior being embellished with marble altar-pieces and other carvings. The pictures in this church are not remarkable, although attention should be given to the portrait of the Doge Cristoforo Moro, by *Giovanni Bellini*.

The tomb of this Doge is in the church. The sacristy contains some early Venetian pictures.

S. ROCCO (13).

Near the Frari, built 1490, rebuilt 1725, is remarkable more for what it contains than in itself. There are many pictures in it by *Tintoretto*; amongst them the Miracle at Bethesda, the Annunciation, and two scenes in the life of San Rocco. These are described by Mr. Ruskin in the Venetian Index of "Stones of Venice."

In the chapel, right of the high altar, is the Betrayal, by *Titian*, a picture that has enriched the church by a number of offerings. The high altar is richly decorated, and contains, it is said, the body of the Saint. In the alley to the left of the church is the entrance to the

SCUOLA DI S. ROCCO.

Magnificent façade by the Lombardi.

The brotherhood of San Rocco has existed since the year 1517, and has numbered amongst its members many of the noblest and best in Venice. This was the art-home of *Tintoretto*, and contains a marvellous collection of his works; the light in the large halls of the brotherhood is, however, so bad that the early morning is the only time when there is any possibility of seeing them. Ruskin, speaking of the collection and the defective light, says: "They were all painted, however, for their places in the dark, and, as compared with *Tintoret's* other works are, therefore, for the most part, nothing more than vast sketches made to produce, under a certain degree of shadow, the effect of finished pictures. . . . It is probable that none but *Tintoret* would have undertaken the task, and most fortunate that he was forced to it . . . no other series of his works exhibit powers so exalted."

The Crucifixion (1565) is considered to be the *chef-d'œuvre* of *Tintoretto*: "it is beyond all analysis, and above all

praise." The halls contain some sixty or seventy pictures, the large majority being by *Tintoretto*. Hand catalogues provided.

Ruskin writes: "As regards the pictures which it contains, it is one of the three most precious buildings in Italy," and adds: "Whatever the traveller may miss in Venice, he should, therefore, give unembarrassed attention and unbroken time to the Scuola di S. Rocco."

The art student will inspect them all with diligence (and possibly some disappointment), and will then read with intense interest the glowing description given in "The Stones of Venice" (Venetian Index).

Entrance daily—in summer 9 to 5, in winter 10 to 3; fee, 1 lira, including the church.

The low gateway adjoining the Scuola di S. Rocco leads to the ancient church of

S. PANTALEONE.

Built 1668. An unimportant church, but containing a picture of the Saint working a miracle . . . *P. Veronese*.

The Coronation of the Virgin

Gioranni and Antonio da Murano.

And especially deserving notice, a burial of Christ, in high relief (1444).

The ceiling is a huge painting by *Fumiani*, depicting the martyrdom and glorification of St. Pantaleon.

CHURCH OF THE JESUITS (10).

(La Chiesa De' Gesuiti.)

(Close to the Fondamenta Nuove.)

Built in the years 1715–30, the exterior by Giambattista Fattoretto, the interior by *Domenico Rossi*, the cost having been defrayed by alms collected by the order. This is one of the most curious churches in the world. On entering you are under the impression that it is lined throughout with a chintz somewhat faded, through which runs a pattern in green. You notice the pulpit, with heavy curtains around it of the same material, and the altar steps covered with a carpet made to match. But a nearer glance shows you the whole is marble;

from floor to ceiling, from entrance to altar, all is white marble, and the "green pattern" is nothing less than verd-antique.

The **high altar** is rich with costly marbles. Ten solid columns of verd-antique sustain the baldacchino, while the tabernacle is of lapis-lazuli; "the carpet" before the altar is a rich marble mosaic. Upon the altar is a representation of God the Father and the Son, upon a marble globe.

The principal monuments are—To the right of high altar, Tomb of Orazio Farnese (1654); to the left, Tomb of the Doge Pasquale Cicogna. It was he who replaced the old Rialto bridge of wood by the bridge of marble which now adorns the Grand Canal.

Sacristy—

Finding of the Cross	<i>Palma Giovane.</i>
Altar-piece, Madonna and Saints	<i>Ibid.</i>
In the left transept, altar-piece, Assumption of the Virgin	<i>Tintoretto.</i>
Near the main entrance (left) is the Martyrdom of St. Lawrence	<i>Titian.</i>

This picture was at the Louvre from 1797 to 1815. It is much darkened by age, but is considered one of the grandest altar-pieces by *Titian*.

SAN ZACCARIA (4).

(In the Campo of the same name.)

Built in 1456-1515 by *Antonio di Marco* and *Moro Lombardo* in the Gothic and Renaissance style. Over the door, statue of the Patron Saint, by *A. Vittoria*.

Among objects of interest in this church should be noticed the **large pictures** covering the walls of the nave, representing scenes in the history of the church.

Altar-piece 1. Madonna and Saints	<i>Palma Vecchio.</i>
" 2. S. Zaccaria	<i>Palma Giovane.</i>
In the chapel of San Tarasio, three richly carved wood altars and old paintings by the	<i>Vivarini of Murano.</i>
Behind high altar, The Circumcision	<i>G. Bellini.</i>
Beside the door of sacristy, Tomb of <i>A. Vittoria</i> .	
Last Altar, Madonna enthroned, and Saints, by <i>G. Bellini</i> .	
(One of the pictures taken to Paris and restored in 1815.)	

MADONNA DELL' ORTO, or S. CRISTOFORO (11).*(In the Rio della Madonna dell' Orto.)*

The façade was built by *Pietro Lombardo*, and has recently been restored. The Twelve Apostles in the niches are said to be the work of *Bartolomeo Buono*.

The campanile is of elegant design and workmanship. There are a number of fine pictures in this church, the most remarkable being The Last Judgment: a curious representation, and a great work as regards size (60 by 30 feet)

Tintoretto.

In the right nave, the first altar-piece,

John the Baptist and other Saints *Cima da Conegliano.*

Third altar, Statue of Madonna *Sansovino.*

Above sacristy, Virgin and Child *Giov. de Sanctis.*

In the sacristy, Portraits of Saints.

Chapel right of high altar, Worship of

the Golden Calf *Tintoretto.*

The Last Judgment *Ibid.*

The two last-named much appreciated by Ruskin.

To the right of the high altar is the tomb of Tintoretto.

Tintoretto, or Tintoret, as he is always called by Ruskin, was born in Venice in 1512. His real name was Jacopo Robusti, Tintoretto being a nickname, signifying the little dyer, in allusion to the trade of his father. He was a pupil in the school of Titian, from which it is stated he was expelled, as his taste for art seemed of a doubtful order. Tradition says that when he set up a school of his own, he inscribed over the door this modest declaration:—"The drawing of Michael Angelo, and the colouring of Titian."

He worked with tremendous energy, and coloured miles of canvas; but to three pictures only did he affix his name—the "Annunciation," and the "Miracle at Bethesda," in the Church of S. Rocco (see p. 220); the other, the "Marriage at Cana," in the Church of Santa Maria della Salute (p. 204).

On the left of the choir, St. Stephen and Saints, by *Palma Vecchio*.

In the Contarini Chapel, the altar-piece, representing the Miracles of St. Agnes, is by *Tintoretto*.

Six busts of Contarini family, two by *A. Vittoria*.

Third chapel, Presentation of the Virgin, by *Tintoretto*.

The Crucifixion, by *Palma Giovane*.

Fourth chapel, The Nativity, by *Tintoretto*,

NORTHERN ITALY.

Bellini's picture of the Madonna and Child (4th Chapel) mysteriously disappeared in April, 1909.

S. GIOVANNI CRISOSTOMO.

(*Renaissance*, 1485. By *Moro Lombardo*.)

The special objects of attraction in this church are few. On the right first altar, Three Saints (1513) *Giovanni Bellini*.

High altar, S. Chrysostom and Saints *Sebastiano del Piombo*. (Probably designed by *Giorgione*.)

Last altar but one, on the left, Coronation of Virgin, Christ and Twelve Apostles, fine bas-reliefs, by *Tullio Lombardo*.

SANTA MARIA DEI MIRACOLI (9).

(*Near the Rio della Panada*.)

This church was built by *Pietro Lombardo*, 1484-89, in the early Renaissance style, and has a magnificent façade of marble. The exterior and interior are perfect specimens of *Lombardo's* style, the material generally employed being white marble inlaid with red and black; the decorations are delicately executed and very rich. The church has been recently restored.

SAN GIULIANO.

(*In the second street on the right in the Merceria*.)

Designed by A. Vittoria, and finished by *Sansovino*, 1553.

Contains, over the entrance—

Bronze Statue of the Founder, Thomas of Ravenna	<i>Sansovino</i> .
First altar, The Body of the Saviour borne by Angels	<i>P. Veronese</i> .
High altar, Coronation of the Virgin	<i>Girolamo da Santacroce</i> .

In the Chapel of the Sacrament is the famous marble group of

The Dead Saviour supported by Angels	<i>Girolamo Campagna</i> .
Notice, also, The Last Supper	<i>P. Veronese</i> .

The Agony in Gethsemane *Palma Giovane.*
 Madonna and Saints *Boccaccino da Cremona.*

Several pictures by old masters have recently (August, 1909) been accidentally discovered in this church. They had disappeared ever since the alterations that were made in the building in 1830, and when found the canvases were rolled up and covered with dirt and cobwebs. Among them are—

Calvary	<i>Tintoretto.</i>
Resurrection } . . .	<i>Palma (il Giovane).</i>
Ecce Homo } . . .	
Flagellation	} <i>Fiammingo.</i>
Christ before Caiaphas	
Crowning with the Crown of Thorns	
Agony in the Garden	
Two organ panels representing St.	
Theodore and St. Jerome	<i>Andrea Vicentino.</i>

and some cartoons for mosaics (to be taken to St. Mark's). The pictures will be re-hung in the church.

SAN PIETRO DI CASTELLO (19).

A domed church on the island of S. Pietro. Until the year 1807 this was the cathedral church of the city, and the adjacent **Barracks** was the seat of the Patriarchs. It is of vast size, and was designed by *Palladio* in 1557. The **Campanile**, faced with stone, is rather out of the perpendicular; it dates from 1474. The façade was constructed by *Smeraldi* in 1596; the interior restored in 1621. It was from this old church, say some authorities, that the "Brides of Venice" were carried away (*see* p. 216) by the Istrian corsairs.

There are only a few objects of interest now in the church, the principal being an antique *marble throne*, said to be the chair of St. Peter. It was brought from Antioch, but the inscriptions upon it, verses from the Koran, have given the impression that it was the throne of a Mohammedan monarch.

An altar-piece—SS. Peter, Paul, and John . . . *P. Veronese.*
 Vendramin Chapel, rich in marbles.
 All Saints' Chapel—a Mosaic of Paradise . . . *Zuccato.*

SANTA MARIA DEL CARMINE (20A).

(*Adjoining the Campo Santo Margherita, near the
Rio di Cà Foscari.*)

Dating from 1348 and restored in the seventeenth century. A very fine nave. Contains a *Tintoretto*, "The Circumcision of Christ": high priest's head much admired by Ruskin.

SANTA CATERINA (21A).

(*On the Rio di Sta. Caterina.*)

A small church but containing Paul Veronese's masterpiece, "The Marriage of St. Catherine."

SAN CASSIANO (22A).

(*In the Campo of the same name.*)

This church (1611), Ruskin says, "must on no account be missed, as it contains three *Tintorets*, of which one, the 'Crucifixion,' is among the finest in Europe." The other two are "The Resurrection" and "The Descent into Hades."

SAN GIOVANNI IN BRAGORA.

(*Between the Riva degli Schiavoni and the Arsenal.*)

A very old church, but rebuilt in 1728. It has a nave and two aisles, adorned with paintings. Amongst them—

Right-hand chapel—Madonna and Child . . . *G. Bellini.*

Altar-piece — SS. Andrew, Jérôme, and

Martin *A. Vivarini.*

Last Supper *Paris Bordone.*

Right of High Altar—Helena and Constantine *Cima da Conegliano.*

Apse—The Baptism of Christ. A grand picture *Ibid.*

Before the altar of the Madonna—

Christ appearing before Pilate *Pa'ma Giovane.*

And a few Paintings by *B. Vivarini.*

S. GIORGIO DEGLI SCHIAVONI (6).

(*Off the Rio della Pietà.*)

The Renaissance façade is handsome. Above the door—
St. George on Horseback *Pietro da Salò.*



In the interior (right) there are three pictures by *Carpaccio*, representing—

St. Jerome in his Cell—St. Jerome and the Lion—Death of St. Jerome.

There are other pictures by the same artist :

Jesus in the house of the Pharisee—Jesus on the Mount of Olives—St. Tryphon—Scenes in the life of St. George (the patron saint of the lay-Brotherhood of the Dalmatians, for whom the church was built).

SAN STEFANO (2).

(*Near the Campo Morosini.*)

An interesting building of Central Gothic, the best ecclesiastical example in Venice, with an elegant brick façade, recently restored. It was built in the fourteenth century by Augustinian friars.

In the sacristy, statues of SS. John the Baptist and Anthony of Padua *Pietro Lombardo*.

High altar adorned with Florentine mosaics; marble statues, Apostles, Evangelists, and Fathers of the Church.

Two bronze candelabra (1577) *A. Vittoria*.

There is a tradition that when Luther was on his way to Rome, he lodged in the cloisters adjoining the church, and celebrated Mass at this altar.

To the left of the principal entrance is an elegant *mausoleum* of J. Suriano, a physician (1511), and in the centre of the church a marble slab marks the last resting-place of the celebrated Doge Francesco Morosini.

The **Cloister** adjoining the church was once remarkable for its frescoes by *Pordenone*, few traces of which remain. These traces, however, have an interest from the fact that "between Titian and Pordenone there existed not only rivalry but a personal hatred so bitter that Pordenone affected to think his life in danger, and when at Venice painted with his shield and poniard lying beside him." In this way were the frescoes in the cloister painted.

THE GRAND CANAL.

(*Canal Grande = Canalazzo.*)

The Grand Canal is two miles long, serpentine in shape, and intersects the city from north-west to south-east. It is the main "street" of the city, which it divides into two



unequal parts. From one end to the other, houses, palaces, public buildings, and churches rise out of the water. Innumerable gondolas glide hither and thither, and here in fashionable hours the aristocracy of Venice resort. It is to Venice what Hyde Park is to London, and a row in the gondola corresponds to a drive in other cities; the Grand Canal being the principal resort for those who drive, while the Piazza San Marco is the place for promenaders.

As long as the tourist remains in Venice he will never tire of the Grand Canal. We recommend a first tour of the Canal in order to study the general effect of this wonderful scene, reserving for another occasion an examination of the magnificent edifices in detail. It should be seen in the daytime, when alive with traffic, and also by night, especially if the moon and stars are bright. The lamps along the Canal have lately (1908) been provided with incandescent burners. A petition to the authorities against this improvement was unsuccessful. Every palace has a history, legend, or romance attached to it, and as the gondolier calls out the names of the places passed, a flood of memories will be recalled by the student of Venetian history.

Starting from the Piazzetta, we have the Island of Giudecca (*see* p. 253) on the left, and the Gardens of the Palace on our right. We shall only point out the principal objects of interest, and leave the gondolier to do the rest.

LEFT.

Maritime Custom House (*Dogana di Marc*). At the separation of Giudecca from Grand Canal. Built 1676, by *Giuseppe Benoni*. A low building, so designed as not to damage effect of neighbouring church. A statue of Fortuna is a vane above a gilded copper ball, forming the summit of the tower.

Seminario Patriarcale (*Archiepiscopal Ecclesiastical Seminary*), with a museum of statuary, architectural remains from monasteries, coins, &c., and a small picture gallery, *Manfredini*, with a picture attributed to Leonardo da Vinci (*see* p. 205).

RIGHT.

Zecca, or Mint, built by Sansovino, 1536 (*see* pp. 184, 192). Steamboat station, *S. Marco*. Palazzo Giustiniani. Gothic, fourteenth century. Here Wagner wrote "*Tristan und Isolde*." Now used as Hotel Europa.

Palazzo Emo-Treves, 1680 (22). Only interesting from the fact that it contains Canova's last work, "*Hector and Ajax*."

LEFT.

S. Maria della Salute (*see* p. 204).

S. Gregorio—Gothic Church, 1342. Now a warehouse; adjoining is the Abbey of S. Gregorio, with a remarkable courtyard.

Palazzo Dario. Now Talbot. Fifteenth century. School of the *Lombardi*.

Palazzo Venier. Incomplete. (Maison Barbier.)

Palazzo Da Mula. Fifteenth century. Pointed style. Venezia-Murano mosaic works adjacent.

Palazzo **Loredan**. Much admired. Now the property and residence of Don Carlos, Duke of Madrid.

Palazzo Balbi Valier. Seventeenth century. (26)

Palazzo Manzoni. Style of the Lombardi. "Its warm yellow marbles are magnificent."

(Here the Iron Bridge built in 1854 crosses the Canal.)

Campo della Carità. *Steamboat station, Accademia.*

Academy of the Fine Arts (24). Formerly Church and Cloister of S. Maria della Carità (*see* p. 237).

Palazzi **Contarini degli Scritti**. Fifteenth and sixteenth centuries. Built by *Scamozzi*. Now the property of the Peabody Family.

RIGHT.

Palazzo Tiepolo-Zuchelli. Now Hotel Britannia.

Palazzo **Contarini-Fasan**. Fifteenth century, Gothic, rich façade. "The richest work of the fifteenth century domestic Gothic in Venice"—Ruskin. House of Desdemona.

Palazzo Ferro and Casa Ferro. Gothic, fifteenth century. Now the Grand Hotel.

Palazzo Gritti. Now Swift. Salviati's Glass Manufactory.

Palazzo **Corner Della Ca Grande** (23). Renaissance. Built by *Sansovino*, 1532. Used as Prefecture. Beautiful courtyard.

Palazzo Barbaro. Fourteenth and fifteenth centuries. Pointed style.

Palazzo **Cavalli**. Renaissance-Gothic. The property of Baron Franchetti. Newly restored.

Campo S. Vitale. The red towered Church of S. Vitale contains a remarkable picture of the Patron Saint on horseback, by *Vittore Carpaccio*, 1514.

Palazzo Giustiniani-Lolin (Levi). Seventeenth century. Built by *Longhena*.

NORTHERN ITALY.

LEFT.

Palazzo Durazzo. Fifteenth century. Statues on the façade, by *Pietro Lombardo*.

Palazzo Rezzonico. A magnificent edifice. Builders, *Longhena*, 1680, and *Massari*, 1745. Robert Browning, the Poet, died here December 10th, 1889. A memorial tablet on the side wall bears the inscription: A Roberto Browning morto in questo palazzo Venezia pose. "Open my heart and you will see Graved inside of it 'Italy.'" (Visitors not admitted.)

Palazzi Giustiniani. Fifteenth century Gothic. Now Mosaic Factory.

Palazzo Foscari (25), "where, as guests of the Republic have sojourned, Francis and Henry of France, King and Queen of Poland, Emperor Frederick, Casimir of Hungary, and a host of others."

Ruskin calls it "The noblest example in Venice of the fifteenth century Gothic." It is now used as a School of Commerce. It overlooks the course of the once celebrated **Regatta**. Restored 1867.

Palazzo Balbi, 1582 (26). Renaissance. Architect, *A. Vittoria*. (From windows Napoleon I. and Josephine often witnessed aquatic sports). Now occupied by Guggenheim, dealer in pictures and antiquities.

Palazzo Grimani a S. Tomà, 1475, with finely sculptured capitals. *Steamboat station, S. Tomà*.

RIGHT.

Palazzo Falier. Fifteenth century, Gothic. Formerly occupied by Mr. W. D. Howells.

Palazzo Malipiero. Renaissance. Seventeenth century.

Palazzo Querini - Stampalia. Picture Gallery and Library, open free, daily 9-12, and 2-5; Sundays 2-7 (*see p. 216*).

Palazzo Grassi. Now Sina. Eighteenth century, restored by *Baron Sina*. Frescoes by *P. Longhi*.

Palazzo Moro-Lin. Eighteenth century, by *Sebastian Mazzoni*. Façade has the four orders of classic architecture. Frescoes by *Lazzarini*.

LEFT.

Palazzo Persico. Of no importance, but at the corner of the Ponte S. Tomà, in a Gothic house behind the Palace, was born *Goldoni*, the writer of Italian comedies (*see* p. 251).

Palazzo Tiepolo. Early sixteenth century.

Palazzo Pisani. Venetian Gothic, fourteenth century. Its celebrated picture, "The Family of Darius," the souvenir of Paolo Veronese, was sold, in 1857, for 300,000 francs, and is now in the National Gallery, London.

Palazzo Barbarigo della Terrazza, at one time the residence of Titian. A celebrated collection of paintings was once here, including many of Titian's best, but they were much injured by damp, and in 1850 were sold to the Emperor of Russia.

Palazzo Cappello (Layard). * Period of the Lombardi. Sir A. H. Layard died 1894. Permission given to visit the Palace and collection of valuable pictures by Moretto, Boccaccino, Bellini, Carpaccio, Cima da Conegliano, &c.

Palazzo Bernardo. Fifteenth century, Gothic, said to be the oldest example of the pointed style in Venice. Now the Mosaic factory of A. Salviati & Co.

Palazzo Papadopoli (*see also* p. 235).

Palazzo Coccina. Renaissance. Property of Count Papadopoli. Restored and fitted up in the Venetian style. Admission by card from Consul when owner absent.
Steamboat station, S. Silvestro.

RIGHT.

Palazzo Contarini delle Figure. Early Renaissance, 1504.

Palazzi Mocenigo (27). In the middle palace of the three Lord Byron lived, 1818, and wrote "Beppo," "Don Juan" (Canto I.), "Sardanapalus," "Marino Fallerio," and others; and here came Thomas Moore, his friend and biographer (*see* p. 170).

Palazzo Garzoni. Fifteenth century. *Steamboat station, S. Angelo.*

Palazzo Corner Spinelli (28). "A graceful and interesting example of the early Renaissance, remarkable for its pretty circular balconies"—Ruskin.

LEFT.

RIGHT.

Palazzo Benzon. Lately Malcolm. Frequently visited by Canova, Byron, Moore, and others.

Palazzo Memmo. Now the German Consulate.

Palazzo **Cavallini**. Gothic. Fifteenth century.

Palazzo **Grimani** (29). Now used as the Corte d'Appello; formerly post-office. Renaissance, sixteenth century. Considered the masterpiece of *Michele Sammiceli*.

Palazzo **Farsetti**. Now Municipio. Twelfth century. A mixture of Venetian, Byzantine, and Moorish. Now used as Municipal Offices.

Palazzo **Loredan**. Twelfth century. Bears the arms of the King of Cyprus, husband of Catherine Cornaro, who resided here. It is now used for offices of the Municipality. One of the most beautiful Palaces on the Grand Canal.

Palazzo **Dandolo**, once the residence of the famous Doge Enrico Dandolo, the conqueror of Constantinople; and now a café on the ground floor.

Palazzo **Bembo**. "A noble Gothic pile." Fourteenth century. *Steamboat station, Carbon.*

Palazzo **Manin** (30). Sixteenth century. Façade by *Sansovino*. Was the residence of the last Doge of Venice, Lod. Manin, who on the approach of the French in May, 1797, resigned his office. Is now the National Bank. *Steamboat station, Rialto.*

The **Rialto Bridge** (*Ponte di Rialto*). See p. 244.

LEFT.

Palazzo de' Camerlenghi. Early Renaissance, 1525, by *Guglielmo Bergamasco*. "The 'Camerlenghi,' properly the 'Camerlenghi di Comune,' were the three officers or ministers who had care of the administration of public expenses." It is now the Register Office.

Court of Assizes, rebuilt on the plans of the old Palace, erected by *Sansovino*, 1552-55.

Erberia vegetable, fruit, and flower market.

Pescheria, or fish market.

Palazzo Querini. Thirteenth century. Converted into a slaughter-house as a punishment for the part the Querini played in the conspiracy of 1310.

Palazzo Corner della Regina. Renaissance, seventeenth century. Stands on the site of palace in which Catherine Cornaro, Queen of Cyprus, was born. Now a Monte di Pietà (Pawn Office).

Palazzo Pesaro (31), now Bevilacqua. Renaissance, seventeenth century. A magnificent building, by *Longhena*, 1679, architect of the Salute Church. It is one of the most handsome

RIGHT.

Fondaco de' Tedeschi. Formerly dépôt of German wares, now the Post Office (*see* p. 165). Early Renaissance, 1506. On it yet remain traces of frescoes, the work of *Giorgione* and *Titian*, but nearly obliterated by the storms of ages. In this palace, one room was allowed to be used by Protestants in 1657, for public worship.

Palazzo Mangilli-Valmarana. Built by Visentini. Eighteenth century.

Palazzo Michiel dalle Colonne. formerly Grimani, now Donà Dalle Rose. Seventeenth century. Fine old Tapestries, Glass, Pictures by Longhi, etc. May be visited in proprietor's absence. Small fees to porter and attendant.

Palazzo Sagredo, or Morosini. Fourteenth century. Pointed style. Grand staircase, by *Andrea Tirali*.

Palazzo Ca' D'Oro. One of the finest palaces on the Grand Canal. It is in the pointed style of the fourteenth century. Its name is said by some to be derived from the owner, Andrea Doro, banished as a conspirator in 1310; others, from the fact of its having been a gilded palace. *Steamboat station.* Formerly the residence of the celebrated dancer Taglioni (d. 1884). (The Palazzo Giovanelli is a short distance up the small

LEFT.

buildings on the Canal. The story of Pesaro will be recalled when viewing the palace. He could not endure the sight of his beloved city under the French, with the tricolour floating where ever before had been the Lion of St. Mark; so he abandoned all, and "died in exile in a distant land, rather than behold her in the stranger's grasp." Municipal Art Collection (*see* p. 170).

Church of San Eustache (S. Stae). Nothing remarkable, externally or internally.

Palazzo Tron. Sixteenth century. Now a shop for sale of antiquities.

Fondaco de' Turchi. The old building is now scarcely distinguishable in any part, it having recently been completely restored or rebuilt. It was originally constructed in the ninth century, and has many legends attached to it; one is, that Torquato Tasso dwelt here. In 1621 it became the headquarters of the Turkish merchants in Venice. Fitted up for **Museo Civico Correr** (*see* p. 249. *Steamboat station*).

Palazzo **Correr**. Sixteenth century Renaissance. Contains the remainder of the **Museo Civico** (p. 249).

RIGHT.

canal, S. Felice. Contains some good pictures, and a handsome ball-room. May be visited in the proprietor's absence. Small fees to porter and attendant.)

Palazzo Grimani della Vida. Sixteenth century. Built by *Sam-micheli* or *Scamozzi*.

Palazzo Erizzo. Gothic. Fifteenth century.

Palazzo **Vendramin Calergi** (34). The property of the Duca della Grazia. A magnificent palace in the early Renaissance style, by *Pietro Lombardo*, 1481, with additions by *Scamozzi*. Deserves careful inspection. The inscription on the exterior of the palace is "Non nobis Domine, non uobis." The interior is very elegant, and contains paintings by *Palma Giovane*, *Tintoretto*, *Bordone*. Richard Wagner died here in 1883, and the palace was at one time occupied by the Duchesse de Berry. May be visited during the absence of the family. Small fees to porter and attendant.

Church of S. Marcuola, containing an early work by Titian—The Boy Christ. *Steamboat station*.

Church of **S. Maria degli Scalzi** (*see* p. 218).

(Iron Bridge here crosses the Canal. Built 1858.)

LEFT.

Church of **San Simeone Piccolo**, dating from the tenth century, but rebuilt 1718-38. An imitation of the Pantheon at Rome. Says Mr. Ruskin: "Its black dome, like an unusual species of gasometer, is the admiration of modern Italian architects."

Gardens of Count Papadopoli. Admission upon application at the Palazzo Papadopoli (*see* p. 231).

Church of **San Simeone Grande**, tenth century. Behind the altar is a fine statue of S. Simeone, by Marco Romano, 1317.

RIGHT.

Railway Station. (*Stazione della Strada Ferrata*.) Steamboat station.

Here ends the Grand Canal proper. But we advise visitors to go a little farther, and see the **Islands of the Lagoons**, which look like a marvellous mirage. Take in the glorious **view** of the Euganean Hills and the lofty mountains, snow-clad in the spring, stretching away to the right. Notice, too, the **Bridge**. Then return by way of the **Cannaregio**. (Canal Royal.)

IN THE CANNAREGIO.

LEFT.

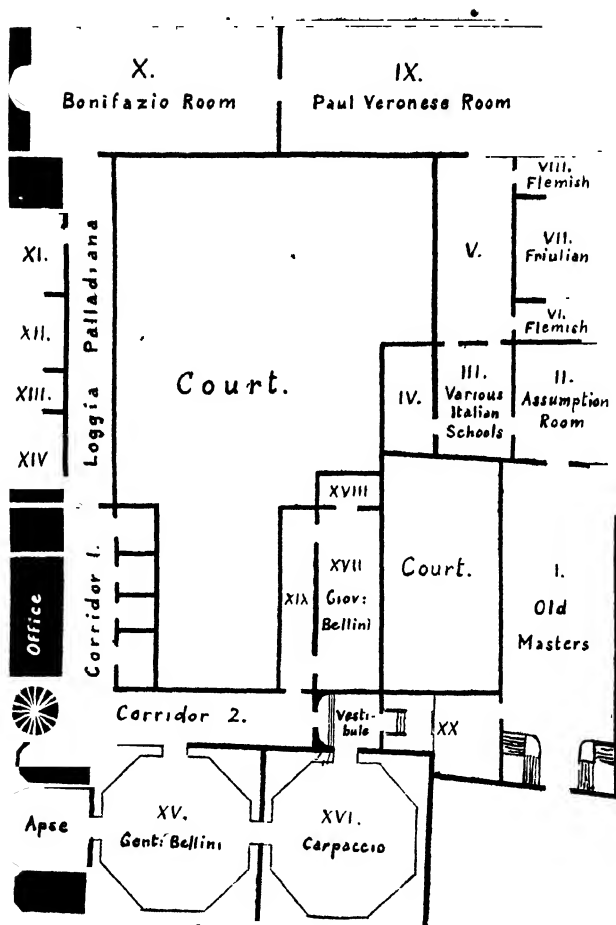
Palazzo Labia (33). 1720. By *Andrea Cominelli*. Fine frescoes by *Tiepolo*. Admission, 9 to 5 daily, 1 lira.

Palazzo Maufrein (35). Seventeenth century. Formerly celebrated for its Picture Gallery—but the best works have been sold (*see* p. 251). Special permission from the owners—the Nuns of the Sacro Cuore (Sacred Heart)—now necessary to visit it.

Palazzo Savornian. Church of **S. Giobbe**. Early Renaissance, 1462, by *Pietro Lombardo* (*see* p. 219). Near the church is a nursery garden, and the Protestant Home for Boys.

RIGHT.

Ghetto Vecchio. Ancient quarter of the Jews. Spanish Synagogue, rebuilt 1655, by *Lionardo* (*see* p. 252).



ACADEMY OF FINE ARTS.

(Accademia delle belle Arti.)

ACADEMY OF FINE ARTS (24).

(Accademia delle belle Arti.)

The building in which this most marvellous collection of pictures, principally by Venetian masters, is contained, faces the Grand Canal, near the Iron Bridge, south extremity (steamboat station). It was formerly a convent belonging to the Church of Santa Maria della Carità, and was built in 1552 by *Palladio*. Since then it has been much injured by fire; it was for some time used as a barrack, but has been altered and adapted for its present purpose, and forms a series of magnificent rooms.

The numbers over the doors indicate the number of each room. The collection has been rearranged recently, and a new catalogue printed in 1890, which visitors are advised to procure at the entrance, price 1 lira. Admission (from the Grand Canal) on week-days, 9 to 3, 1 lira; on Sundays, 10 to 2, free. The Gallery, which was founded in 1798, with the exception of a few Dutch and German pictures in Room VIII, and a number in the Loggia Palladiana, contains almost exclusively works by Venetian masters.

The gems of the collection are :—

- No. 40, Room II.—The Assumption, by *Titian*. This world-renowned masterpiece, in which the noble face and attitude of the Virgin are so striking, and the marvellous expressions in the various faces of the Apostles so natural, can only be called enchanting. It was painted in 1516 for the Frari, whose high altar it once adorned (*see* p. 205).
- No. 41, Room II.—The Death of Abel, by *Tintoretto*. Said by Mr. Ruskin to be “One of the most wonderful works in the whole Gallery.”
- No. 42, Room II.—The Miracle of St. Mark, by *Tintoretto*. A very interesting work.

- No. 95, Room V.—The Visitation, by *Titian*. One of his earliest works, from the Monastery of S. Andrea.
- No. 166, Room VII.—The Descent from the Cross, by *R. Marconi*. Probably his best work.
- No. 203, Room IX.—Supper in the House of Levi, by *Paul Veronese*. A masterpiece of the artist (damaged).
- No. 269, Room X.—The Adoration of the Magi, by *Bonifazio (Veneziano)*. Wonderful wealth of colour.
- No. 314, Room X.—St. John the Baptist in the Desert, by *Titian*. Painted in 1556 for the high altar of St. Maria Maggiore, signed under the left foot of the Saint.
- No. 320, Room X.—Fisherman presenting the Doge with St. Mark's ring, by *Paris Bordone*. An imposing ceremonial picture.
- No. 400, Room XI.—The Entombment of Christ. Partly painted by *Titian*, just before his death, in his 99th year, and finished by *Palma Giovane*, in 1576.
- No. 600, Room XVII.—Madonna and Saints, by *Boccaccino of Cremona*, one of the finest works of the Lombard School, 1460—1518.
- No. 626, Room XX.—Presentation in the Temple, by *Titian*. Remarkable for the harmony of colour, the beauty of the individual figures, and the spirited style of the grouping. This is one of the earliest works of the master, and Ruskin does not endorse the general opinion.

In the several rooms other remarkable pictures will be noticed, chiefly those by *Titian*, *Paolo Veronese*, *Bassano*, *Bellini*, *Cima da Conegliano*, *Bonifazio*, *Boccaccio*, *Longhi*, *Tintoretto*, *Zuccarelli*, &c.

A few of these are pointed out in the following pages, but for more ample descriptions visitors are referred to the catalogue. Permission readily given at the office to copy the pictures.

Entering from the Grand Canal, you ascend a double staircase, leading to a great hall, at the end of which *Titian's* famous Assumption may be seen through an archway. On the left you enter

Room I.

Chiefly ecclesiastical works of the old Venetian School, fourteenth and fifteenth centuries. Ceilings richly ornamented with wood carvings, and gildings, representing Christ and the Evangelists.

- | | | |
|------------------------------|-----------|------------------------------------|
| 1. Paradise | | (1464) <i>Jacobello del Fiore.</i> |
| 10. Altar-piece | | <i>L. Veneziano.</i> |
| 27. The Virgin Enthroned | | <i>Bart. Vivarini.</i> |
| 33. Coronation of the Virgin | | <i>A. and G. Vivarini.</i> |

Room II.

(The Assumption Room.)

Contains 45 pictures, the most celebrated being

- | | | |
|--|--------------|----------------------|
| 39. Sons of Zebedee | | <i>M. Basaiti.</i> |
| 40. The Assumption of the Virgin, with the Apostles near the Sepulchre, by <i>Titian</i> | (see p. 237) | |
| 41. The Death of Abel | . " " | <i>Tintoretto.</i> |
| 42. The Miracle of St. Mark | " " | <i>Ibid.</i> |
| 43. Adam and Eve | | <i>Ibid.</i> |
| 44. Presentation of Christ | | <i>V. Carpaccio.</i> |

Room III.

(Various Italian Schools.)

- | | | |
|----------------------------------|-----------|--------------------------------|
| 47. St. Jerome | | <i>Pietro della Francesca.</i> |
| 51. Christ Crucified | | <i>B. Parentino.</i> |
| 56. The Virgin in Glory | | <i>Garofalo.</i> |
| 62. Martyrdom of St. Bartholomew | | <i>Spagnoletto.</i> |

The door opposite the entrance leads to

Room IV.

(Drawings and Ceiling Paintings.)

The centre ceiling is a painting of the Assumption, by *Paul Veronese*, in conjunction with his brother *Benedetto* and his son *Carletto*.

In the show cases are drawings by *Michael Angelo*, 4 and 7; also drawings by *Leonardo da Vinci*. In the centre cases, 33—42, the Sketch Book of *Raphael*. There are drawings by *Giovanni Bellini*, *Pordenone*, *Moretti*, and some drawings of foreign schools.

Return to Room III, and turn to the left into

Room V.

- | | |
|---|------------------------|
| 68. St. James and St. Anthony | <i>Marco Basaiti.</i> |
| 69. The Agony in the Garden | <i>Ibid.</i> |
| 76. The Supper in Emmaus | <i>Marco Marziale.</i> |
| 77. The Flight into Egypt | <i>Bellini.</i> |
| 89. Martyrdom of Ten Thousand
Christians on Mount Ararat | <i>Carpaccio.</i> |
| 95. The Visitation (<i>see p 238</i>) | <i>Titian.</i> |
| 104. St. Anthony of Padua | <i>L. Sebastiani.</i> |

Passing through the first door, turn to the right into

Room VI.

Containing a number of pictures by Flemish artists, *Van Ostade*, *Van der Welde*, *Wouvermann*, *Wael*, *Van der Alis*, &c.; also

- | | |
|--|-------------------|
| 114. The Tower of Nesle | <i>T. Callot.</i> |
| 136. The Pont Neuf at Paris | <i>Ibid.</i> |
| 139. The Fair of the Impruneta near Florence | <i>Ibid.</i> |

Room VII.

(The Friulian.)

- | | |
|---|---------------------------|
| 150. The Annunciation | <i>Martino da Udine.</i> |
| 156. Virgin and Child | <i>Giovanni da Udine.</i> |
| 166. Descent from the Cross (<i>see p. 238</i>) | <i>Marconi.</i> |
| 168. Ditto ditto | <i>Unknown.</i> |

Room VIII.

(Flemish School.)

- | | |
|-----------------------------------|---------------------|
| 176. Jesus Crucified | <i>A. Van Dyck.</i> |
| 178. Flemish Interior | <i>J. Steen</i> |
| 189. Jesus Crucified | <i>Memling.</i> |
| 198. Portrait of a Lady | <i>A. Moor.</i> |

Return to Room V, and ascend the steps to

Room IX.

(Paul Veronese.)

203. Supper in the House of Levi (1572). A masterpiece of *Paolo Veronese*, unfortunately much damaged (*see* p. 238).
- | | |
|---|--------------------------|
| 210. Adoration of the Magi | <i>Tintoretto.</i> |
| 212. Battle of Lepanto | <i>Paul Veronese.</i> |
| 213. Crucifixion | <i>Tintoretto.</i> |
| 219. The Assumption | <i>Ibid.</i> |
| 220. Marriage at Cana | <i>A. Varotari.</i> |
| 226. Vision from the Apocalypse | <i>Palma Giovane.</i> |
| 252. Resurrection of Lazarus | <i>Leandro da Ponte.</i> |
| 264. Coronation of the Virgin | <i>Paul Veronese.</i> |
- The Circumcision of Christ, by *Tintoretto*, formerly in the Sacristy of the Church of the Jesuits, is now in this room.

Room X.

(Bonifazio Room.)

To the left of the entrance,

- | | |
|---|-----------------------|
| 269. Madonna and Saints (<i>see</i> p. 238) | <i>Bonifazio II.</i> |
| 277. St. Anthony and St. Mark | <i>Bonifazio III.</i> |
| 278. Woman taken in Adultery (faded) | <i>Bonifazio I.</i> |
| 284. Jesus Enthroned, and Saints | <i>Ibid.</i> |
| 287. Adoration of the Magi | <i>Ibid.</i> |
| 314. St. John the Baptist (<i>see</i> p. 238) | <i>Titian.</i> |
| 315. Assumption | <i>Palma Vecchio.</i> |
| 316. St. Lorenzo and other Saints | <i>Portenone.</i> |
| 319. Massacre of the Innocents | <i>Bonifazio I.</i> |
| 320. Fishermen presenting the Doge
with St. Mark's Ring (<i>see</i> p. 238) | <i>Paris Bordone.</i> |

Passing into the

LOGGIA PALLADIANA,

the numbering of the pictures (mostly of the Dutch and German Schools) commences at the further end.

- | | | |
|----------------------------------|-----------|-------------------------|
| 344. Hen, Chicken, Cock, Peacock | | <i>M. Hondelcoeter.</i> |
| 345. Victorious Cock | | <i>Ibid.</i> |
| 346. Dog and Dead Fowl | | <i>G. Fyt.</i> |
| 354. Landscape—Animals | | <i>N. Berghem.</i> |

Room XI.

(Bassano Room.)

This room contains about thirty pictures by *Francesco Bassano*, *Jacopo Bassano*, and *Leandro Bassano*, but the most remarkable picture on the wall to the right, which should be viewed from a distance, is—

400. The Deposition from the Cross, by *Titian*, on which he was engaged at the time of his death, in his 99th year. The picture was completed by *Palma Giovane* in 1576 (*see* p. 238).

Room XII.

Contains twenty-eight pictures of the seventeenth and eighteenth centuries by *Sassoferrato*, *Maggiotto*, *Lazzarini*, *Zanchi*, *Cassana*, *Ballestra*, *Carriera*, &c.

Room XIII.

(Landscape Painters.)

- | | | |
|--------------------------|-----------|------------------------------|
| 449. Landscape | | <i>Francesco Zuccarelli.</i> |
| 452. „ and Holy Family | | <i>Ibid.</i> |
| 455. „ and Mary Magdalen | | <i>Ibid.</i> |
| 457. „ | | <i>Ibid.</i> |

Room XIV.

- | | | |
|---|-----------|-----------------------|
| 462. The Holy Cross | | <i>Tiepolo.</i> |
| 464-469. Venetian Costumes, &c., of
the eighteenth century | | <i>Pietro Longhi.</i> |
| 474. Death of Rachel | | <i>G. Cignaroli.</i> |
| 484. St. Joseph, Holy Child, and Saints | | <i>Tiepolo.</i> |

CORRIDOR I.

Contains twenty-five pictures of the *Tintoretto* and other Schools, mostly of little merit, and some by unknown artists. To the left—

CORRIDOR II.

Containing forty pictures by *Niccolò, Riccio, Varotari, Penieri, Palma Giovane, &c.*, with copies of *P. Veronese* and *Titian*.

The door adjoining No. 541 leads into—

ROOM XV.

This room contains three paintings by *Gentile Bellini*, two by *Giovanni Mansueti*, one by *L. Sebastiani*, one by *B. Diana*, and one by *V. Carpaccio*, executed for the Scuola of the Confraternity of St. John the Evangelist. All should be examined.

There are three pictures in the apse, then return to Room XV to enter—

ROOM XVI.

Containing nine scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95, for the Scuola di St. Ursula in Venice, particulars of which will be found in the catalogue.

Through the Vestibule, containing some marble busts, is reached—

ROOM XVII.

582, 583. Madonnas *Giovanni Bellini*.

588. St. George *Andrea Mantegna*.

(A masterpiece of the artist.)

592. Tobias and the Angel (injured) . *Cima da Conegliano*.

595. Allegories *Giov. Bellini*.

600. Madonna and Saints (*see p. 238*) *Boccaccino of Cremona*.

And a large number of beautiful Madonnas and Saints in this and the adjoining—

ROOM XVIII,

by *Fivurini, Cima da Conegliano, Giov. Bellini, &c.*

Room XIX

contains carved furniture, executed in ebony and box, by *Pietro Venier*, the distinguished wood-carver of the eighteenth century. Groups, representing allegories of the seasons, support antique China and Japan vases. This room is generally closed.

Returning through the Vestibule from Room XVIII, and descending the stairs to—

Room XX,

is seen the famous picture by *Titian*, the "Presentation in the Temple," No. 626, in which the genius and originality of the master are conspicuously displayed (*see* p. 238).

The picture was painted for this room, then the Sala dell' Albero of the Brotherhood della Carità, the carved ceiling of which, ornamented with blue and gold, is a decorative achievement of the highest order and of admirable effect. It represents Jesus in the act of blessing, and around, in four compartments, are the four Evangelists, seated, writing their gospels.

Adjoining the Academy on the left is the **Reale Istituto di Belle Arti**.

THE RIALTO.

The Rialto is the name of a district, and the Ponte di Rialto is the bridge over the Grand Canal. Originally all Venice was included in the "Rio Alto" (its original name, from *riro alto*, high bank), and as late as the sixteenth century it was designated "the city," in contradistinction to "the state" of Venice. When Shakespeare puts into the mouth of Shylock such words as these—

"Signor Antonio, many a time and oft
In the Rialto you have rated me,"

or when Solarino asks, "What news on the Rialto?"—it is not to be understood that they were referring to the Ponte di Rialto, under which you will glide, and upon which you will stand, when you visit the Grand Canal. The whole island was the centre of business life, and the question, "What news on the Rialto?" was equivalent to the saying of to-day, "What news on 'Change?"

The **Ponte di Rialto** was commenced in 1588, under the Doge Pasquale Cicogna. The old bridge having been

condemned as dangerous, Scamozzi, Sansovino, Palladio, and others sent in designs for approbation, but the choice fell on that of *Antonio da Ponte*. The structure is very simple and very strong, consisting of a marble arch of a single span of 74 feet, and 32 feet in height, resting on 12,000 piles. "The traveller should observe that the interesting effect both of this and the Bridge of Sighs depends, in great part, on their being *more* than bridges; the one a covered passage, the other a row of shops sustained on an arch." On the right and left of the bridge are the fish, fruit, and vegetable markets, and here, from morning till night, a stream of busy folk may always be found. On the left hand is the church of S. Giacomo (*see* p. 219), the oldest church standing upon the oldest site in the city. Notice particularly, in the square before this church, the figure of a man crouching beneath a stairway leading to a column. It is the **Gobbo di Rialto**. Here the laws of the Republic were recited, and around was the 'Change, the Lombard, the Banco-giro—in short, here, if anywhere, was the Rialto of Shakespeare.

THE GIARDINETTO REALE.

This is a small garden and café lying between the Royal Palace and the Grand Canal. Refreshments and sometimes music are provided.

THE PUBLIC GARDENS.

(Giardini Pubblici.)

The open space at the south-east extremity of the city, now used as the Public Gardens, was once the site of churches, streets, and canals. Napoleon, in 1810, destroyed the buildings, filled up the canals, and laid out the grounds. **The views** here are very charming, and the shady walks most refreshing. Looking towards the city, the view of the Riva degli Schiavoni, with its shipping close to the edge of the quay, the palace of the Doge, and the magnificent churches on the Island of Giudecca, form a remarkable prospect, while from the little hill by the restaurant the scene altogether changes; before the beholder lie stretched the Lagoons and their islands, and beyond them the rolling waters of the Adriatic.

At the entrance to the Gardens (Via Garibaldi) is a monument (erected 1887) to the Italian patriot, Giuseppe Garibaldi (*see* also p. 166).

THE ARSENAL.

(Arsenale Marittimo.)

(Near the east end of the Riva degli Schiavoni.)

Much of the history of Venice centres in the Arsenal. From it issued the fleet which was to effect the conquest of Palestine, and for ages went forth in like manner her good ships bound on many expeditions, good, bad, and indifferent. Here were treasured her guns and implements of maritime warfare, and here gathered the workmen, at one time numbering as many as 16,000, who played so important a part in the history of the Republic.

As we gaze at its handsome entrance, or walk round its basins, or look at its high battlemented walls, we read everywhere the fact that Venice is shorn of her glory, and nowhere else in the city are we so conscious of the weeds of the widowed queen.

Admission 9 to 3 daily, except Sundays and holidays (*see* p. 167). No fees.

The entrance is through a gateway, which is a "curiously picturesque example of Renaissance architecture, admirably sharp and expressive in its ornamental sculpture." Notice specially the **Four Lions** brought from Athens in 1687 by Morosini "Peleponnesicus." The large lion on the left, with inscriptions (untranslated) on its body, is believed to have been a memorial of Marathon.

In the **Museum** of the Arsenal there are many curiosities well worth careful inspection—old armour, curious maps, instruments of torture, and models of arms, boats, &c.

The principal objects of interest are—

A banner taken in the battle of Lepanto (1571), with halberds and other trophies. Also mementoes of Chioggia (1380), the Morea, &c., on the Second Floor.

The Armour of Henry IV. of France, presented to the Republic in 1603 (*see* p. 187).

An iron helmet worn by Attila, king of the Huns.

A good collection of models of Venetian ships, ancient and modern.

A fine marble monument to Admiral Angelo Emo, by *Canova*.

The armour of Carlo Zeno.

Helmet and shield of Doge Sebastiano Ziana.

But the most interesting thing, after all, probably in the Museum is—

The remains and model of the famous **Bucentaur**, from which, on Ascension-day, the Doge went forth to wad the Adriatic. A good description of the ceremony is given in "Venice and the Venetians," by Marsh: and although it relates to a particular occasion, it may be taken as descriptive of the ceremony generally.

"Upon the day fixed the 'Bucentaur' was brought out of the Arsenal, and rowed to the quay of St. Mark. This grand old vessel had then been built more than two hundred years, and yet it was as gallant a ship as ever left the stocks of the Republic. On the outside it was covered with carved work and figures, decorated in gold and purple. The double-pointed prow was covered also with figures emblematic of the sovereign State of the Republic; and upon the upper beak was the Lion of St. Mark. The oarsmen rowed with gilded oars, and the ship glittered, as she lay upon the surface of the water, like a precious gem. The main cabin stretched from prow to stern, and was covered with a carved ceiling, on the outside of which there was spread the finest velvet cloth that Venice produced. The grand saloon was divided in the centre by a row of richly decorated pillars; and there were cushions of velvet, upon which the guests reclined. In the stern was a large cabin, which was devoted to the Doge's private use, and decorated with the greatest taste. Round the outside of this there ran a little balcony, in which the Doge and his guests could walk, and watch the glittering throng of boats which accompanied him on this expedition. Outside the prow, also, there was a similar balcony, and it was from here that the Doge went through the ceremony of espousing the sea. There were no sails to the ship, but from the top of a huge mast there floated the sacred banner of St. Mark. The Doge, the Ambassadors of France, Spain, Milan, Ferrara, and the Bishop of Scotland, with his retinue, as well as a large assemblage of the nobles of Venice and their ladies, were accommodated on board. They were escorted by thousands of the State gondolas of the nobles, decorated in every part. To the music of fifes and lutes, and the ringing of church bells, the procession started on its journey. The spot chosen for the ceremony was outside the Castle of S. Andrea and S. Nicolo (*see* p. 255),

which guarded the entrance to the Canal, on the broad bosom of the Gulf of Venice.

"Amongst those who accompanied the Doge upon those occasions, there was one who was styled the 'Anti-Doge,' usually the best gondolier in Venice. This man was selected to represent the poor people, and chosen from amongst them. He held a court in mock imitation of the Doge, and was rowed on an old hulk by a number of his fellows, all of whom wore masks. In the stern of the boat was a band of fifers, who kept up the most unmusical din they could create. They were escorted by hundreds of little gondolas belonging to the poor, among whom the fantastic freaks of the Anti-Doge and his oarsmen were received with loud laughter. This mock Doge would one moment be rowed alongside the 'Bucentaur,' when he would offer to take the vessel in tow; then he would drop astern, when he would call upon the rowers to stop and take him on board. The comical gestures of this man moved the solid Scotch bishop to mirth, and his tricks were watched with great hilarity by the guests of the Doge. On reaching the Gulf of Venice, the 'Bucentaur' formed the centre of a half-circle of gondolas; and then the Doge, stepping on to the balcony, threw a gold ring into the sea, signifying that he espoused the waters of the Adriatic as a husband espouses his wife, that she might be a helpmate to him, and be in subjection unto him (*see* p. 190). After this the Patriarch of Venice, standing by the side of the Doge, blessed the sea for its bounty, and for its care of the State, and prayed that it might yield in the future greater blessings to the Venetians than it had shown in the past. At the conclusion of the ceremony, the Anti-Doge flung an iron hoop into the waters with comical gestures, amid the merry laughter of his fellows. Then to the sound of sweet music, the 'Bucentaur' returned to Venice, and the evening was devoted to gaiety."

During the occupation of Venice by the French, the "Bucentaur" was broken up, "for the sake of its gilding, which is said to have yielded the sum of 18,000 sequins, about 220,000 francs. It was the third constructed since 1520, and was nearly seventy-five years old."

The new **Royal Gondola**, built for the king on his entry into Venice, in November, 1866, is kept in a private dock at the Arsenal.

MUSEO CIVICO CORRER (32).

*(Correr City Museum.)**(Steamboat Station.)*

The present building, which was rebuilt in 1869, was formerly the Fondaco dei Turchi, a Byzantine palace of the ninth century (p. 234).

The museum was founded in 1830 by the wealthy Theodore Correr, who bequeathed his valuable collection to the city for public exhibition. It also includes part of the municipal and Morosini Collections. Additions have been made from time to time, and it contains many objects of interest such as are common to museums, and among the mass are some few treasures. In the court and on the ground floor are antiquities, as a Roman altar, part of a sarcophagus, and a colossal statue of **Agrippa**, from the Pantheon. To the right are rooms containing Egyptian, Assyrian, and Italian Antiquities, also an Ethnographical Collection from Central Africa. The principal rooms are on the first and second floors, the library being on the first and the art collection on the second floor, in sixteen rooms.

The collection is well arranged and catalogued. Open daily from 9 to 3. Admission, 1 lira. Sundays and holidays, free.

The staircase in the N.W. corner of the court leads to the First Floor, with the Library. The Second Floor, containing the Art Collections, may be briefly noticed as follows :

Room I.

Weapons and Banners.

Room II.

Pictures by *Carpaccio*, *Boccaccino*, *Bissolo*, *P. Brueghel*, *P. Longhi*, and others.

Return to Room I, the end door to the right leads to

Room III.

Costumes of Venetian Senators ; Roman Statues draped ; Models of Guns, Banners, Lanterns, &c.

Return to Room I, and pass to the right to

ROOMS IV, V, VI.

The Morosini Collection of Weapons, Banners, old Geographical Globes, Turkish Spoils of War, bust of Doge Francesco Morosini.

ROOM VII.

Portraits and other pictures, Renaissance Medals and Plaques, Venetian Coins and Seals, Greek and Roman Coins.

ROOM VIII.

Venetian Laces and Fabrics, 17th and 18th century Costumes, Fans, Miniatures, Death Masks of Doges, Model of the celebrated Villa Nazionale at Strà, near Padua.

ROOM IX.

Venetian Costumes, Textile Fabrics.

ROOM X.

Furniture of the 18th century, pictures by *P. Longhi* and *Franc Guardi*.

ROOM XI.

Marble Reliefs by *Sansovino*, Bronze Sculptures and Vessels, agate and Silver-gilt Ornaments, 17th century Work.

ROOM XII.

Glass and Porcelain on the walls, Majolica from Urbino, Gubbio, and Faenza, Glass Wedding-Goblets from Murano, in cases.

ROOM XIII.

Carvings in Ivory and Wood, Gems and Cameos.

ROOM XIV.

Manuscripts and Miniatures.

ROOM XV.

Pictures of the Early Schools. Portraits by *G. Bettini* and *A. da Messina*.

ROOM XVI.

Pictures by *L. Vivarini*, *V. Carpaccio*, *Giov. Bellini*, *Cosimo Turà*, *Franc Foscari*, *Giov. Morenigo*, *A. Rizzo*, *Ant. Vivarini*, and a few busts.

Four Rooms on the Fourth Floor contain Drawings, Water Colours, Woodcuts, and Engravings; also Sketches and Relics of *Canova*, and Casts of his Works.

Special rooms are devoted to the Goldoni exhibition, a collection of paintings and works of art having more or less direct relation to Carlo Goldoni, the dramatic poet, and brought together to celebrate the 200th anniversary of his birth (1707). (*See also p. 231.*)

THE GALLERY OR PALAZZO MANFRIN (35)

(*Cannaregio*)

was once one of the great sights of Venice, but most of its best works have been sold. There are, however, nearly two hundred pictures remaining, but it would hardly be worth the traveller's while to neglect the Academy, or any of the principal churches, in order to see this collection. Admission, *see p. 235.*

The most remarkable picture is—

74. The Entombment (a copy of ?) . . . *Titian.*

Notice also

42. Adoration of the Magi . . . *Girolamo Santacroce.*

34. A Group . . . *Giorgione.*

150. Noah entering the Ark . . . said to be by *Raphael.*

Ceiling, Coronation of Hebe . . . *Veronese.*

The pictures, some of which are of doubtful authenticity, are for sale.

THE GHETTO,

Old Jewish Quarter, is in the Cannaregio. There is not so much to see as to recall in this place. The houses are immensely tall, the streets ridiculously narrow, and a great deal of filth abounds. But it was to this quarter that the Jews came who were driven from Germany, Spain, Portugal, and elsewhere. Although they were allowed to worship according to conscience, they were, nevertheless, kept in Venice, as in every other place where they sought a refuge, under strict regulations. They might only occupy this particular quarter of the city, where they were locked up at night, and were compelled to wear a particular dress, to distinguish them from others. All such regulations have, however, long since passed away; but the Ghetto Vecchio still remains a memorial of the past; and every Saturday the sons of Abraham muster here for the celebration of their services

in the synagogues. Visitors are permitted, on application to the chapel-keeper, to inspect these synagogues, the principal of which is the **Spanish Synagogue** (1655). There is nothing to see of importance except wood carvings by *Brustolon*. A striking description of the Ghetto is given by Th. Gautier in his "Voyage en Italie" (ch. x).

THE THEATRES.

La Fenice (Phoenix), Campo San Fantino (38).—Rossini, Zingarelli, Donizetti, Persiani, Perotti, Verdi—in short, all the great composers, ancient and modern—have written for this Opera House, and it has echoed to the notes of Malibran, Pasta, Catalini, Grisi, and others of later date. It was built in 1791 by *Selva*; entirely rebuilt after a fire in 1836; and is one of the finest theatres in the world, holding 3,000 spectators.

The **Theatre Goldoni**, Calle dei Fabbri (40), is the next in importance, and a good performance may generally be seen here. Comedy. (*See also p. 251.*)

The **Theatre Rossini**, Piazza Manin (39), for opera and drama by turns.

The **Malibran** (41), behind the church of Santa Maria dei Miracoli (*see p. 224*), is the people's theatre; it is so named from the fact that Malibran had almost ruined it by taking all Venice to the *Fenice* during her long and brilliant engagement there; and so, by way of friendly compensation, she gave a series of performances there gratuitously, thus setting matters straight for the managers.

The **Marionette Theatre**, Via Ventidue Marzo, open in Winter, 6 to 9 p.m.

SPECIAL OBJECTS OF INTEREST.

Site of Titian's House: Campo Tiziano, near the steamer pier for Murano, marked by an inscription.

Tintoretto's House: Campo dei Mori.

Remains of Marco Polo's House: Corte del Milione, close to the Malibran Theatre ticket office.

Site of Othello's House: Palazzo Moro, Campo del Carmine.

Shylock's House, supposed. *See Ghetto, p. 251.*

Desdemona's House: Palazzo Contarini Fasan, p. 229.

John and Sebastian Cabot's House: Ponte della Veneta Marina.

VENICE—ISLANDS.

The islands can be visited in gondolas, or at stated times by steamers. If gondolas are preferred, two men should be engaged (except, of course, for La Giudecca, S. Giorgio Maggiore and S. Pietro), and the price settled before starting. It is not possible to make the excursion to Chioggia and back by gondola in one day (*see* p. 257).

LA GIUDECCA.

Steamer leaves the Riva degli Schiavoni hourly for the island La Giudecca (Santa Croce pier), where stands the plague church of **Il Redentore** (the Redeemer), celebrated more for its interior, which is finely proportioned and very impressive, than its exterior.

For a notice of this church, *see* p. 212.

The return journey may be made by steamer (crossing every few minutes) to the Fondamenta delle Zattere, convenient for visiting the church of San Sebastiano (*see* p. 214).

S. GIORGIO MAGGIORE.

Opposite the Piazzetta, and containing the church of the same name (*see* p. 213).

S. PIETRO.

The church of **S. Pietro di Castello** (*see* p. 225) is situated on this island.

SAN LAZZARO.

This island (well seen from the Public Gardens) is about two miles from the Piazzetta, and is in the possession of the Armenians. The monastery was founded by Mechithar, who had been driven from Constantinople, then from the Morea, until finally he found a possession in this island.

The monks of the order are principally engaged in working for the welfare of the Armenian nation by translating European literature and preparing grammars and other useful works for the education of Armenian youth. They have an excellent printing-office, well furnished with types in the characters of many languages. Their excellent dairy supplies Venice with much of its best milk. The monastery possesses a splendid library and collection of MSS., and many other

curiosities, amongst them the table at which Lord Byron sat when he studied the Armenian language. The tourist will visit this semi-oriental little island with much interest, and will not fail to receive courteous attention.

THE LIDO.

This charming little island, which is always called now *The Lido*, although it is the Lido of Malamocco, is easily reached by gondola or by steamers, which run frequently in the summer, and is well worth visiting, if only for the sake of walking through the gardens. Everybody wonders where the fresh vegetables in Venice come from: a visit to the Lido clears up the mystery, for here are the gardens which supply the city with vegetables.

In Venice an Englishman has no idea that he is by the seaside; and he wonders if ever a Venetian has sat on a sandy shore or bathed in the rolling tide. He has but to visit the Lido, and he will find a beautiful beach, admirable bathing arrangements, and a good restaurant. Steamers run frequently from the Ponte della Paglia in a quarter of an hour; fare, single 15 c., return 25 c., or return ticket, including steamer, tramway, and bath, 1 lira 30 c.

The Lido is to Venice exactly what Scheveningen is to Holland.

A writer in the *Venice Mail* gives the following description and prophecy:—

“Step by step the Lido is becoming a garden; the hamlet of a few years ago is becoming a prosperous and smiling village. At any hour of the day and night travellers may now find a refuge on the Lido, furnished apartments as in Venice, hotels with table d’hôte, cabins for the poor, villas for the rich—all the comforts, in fact, of civilised life in a place where, at the time of the Plebiscite, there was no accommodation for tourists, no road properly so-called, certainly no *strada maestro*, or high road, where carriages could be driven. Now we have roads equal to those of terra firma; omnibuses, as well as carriages, with capital hacks; vans for pleasure-parties; donkeys for children; saddle-horses for ladies; and flowers and fresh air for everybody! What more can the heart desire? Baths, picnics, parties of pleasure? We shall have them all when the season begins. Concerts and *fêtes champêtres*? Wait till the month of June. Balls and

serenades, perhaps regattas? Yes, reader, all these things, and many more, will be provided for you in the months of June and August, when the *Fenice* will be opened with a splendid company, both opera and ballet, composed of the finest singers and the best dancers in Italy."

International Horse Races take place annually in October under the auspices of the Lido Sporting Club.

OBJECTS OF INTEREST ON THE LIDO.

At the north end of the Lido is the **Fort of S. Nicolo**, constructed by Sammicheli, 1545. A wondrous solid structure, with forty embrasures for heavy guns. Within the fort is the old Protestant cemetery, containing the grave of Sir Francis Vincent.

Steamboat service to and from Venice every hour in summer.

The **Church of S. Nicolo**, in which is the tomb of Doge Domenico Contarini.

A Jewish **Cemetery**, very ancient.

It will be remembered that it was in this neighbourhood the "Bucentaur" was moored on the occasion of the ceremony of wedding the Adriatic (*see* p. 247); here that Lord Byron took his drives, and here he intended to have been buried.

SAN MICHELE

Is passed by steamer every half hour from the Fondamenta Nuove (fare 10 c.) on the way to **Murano**. It is a vast cemetery, and is worth visiting "for the sake of feeling the strangeness of the quiet sleeping-ground in the midst of the sea." The Church of S. Michele, built by Moro Lombardo (1446), has few objects of interest; the Cappella Emiliana is a curious and beautiful little temple, encircled by fluted columns, and crowned with a dome. In the vestibule are the tombs of Paolo Sarpi, Italian patriot, and G. P. R. James, English novelist. The cemetery is under the care of the Capuchins, who inhabit the cloisters.

In the central chapel of this cemetery was deposited, on the 14th December, 1889, the body of Robert Browning, one of England's greatest nineteenth century poets; he died in the Palazzo Rezzonico, on the Grand Canal (*see* p. 230), on the 10th December, of bronchitis. Browning, a poet of rare and novel genius, who had made Italy his second home, would have been buried in Florence, beside his wife, had not

the English nation desired to give him a public funeral in Westminster Abbey; the remains were, therefore, transported to London from S. Michele.

MURANO

is about one mile and a-half from the above-named island and cemetery, to the north of Venice. It has a population of about 4,000, although in the days when it flourished most no fewer than 30,000 made their habitation here. It is two miles in circumference, and is divided by canals. This is the home of the celebrated Venetian glass, and Murano has been known throughout Europe, for ages, as bearing the palm in this department of art, and there is not a good museum in the world that does not exhibit mirrors, chandeliers, and other curiosities, which were manufactured in this place. The large factories (*see* p. 170) on the island, which now employ two-thirds of the population, are devoted to making glass beads and glass mosaics, chandeliers, mirrors, cases, &c., &c.; and no one who visits Murano should fail to inspect the wonderful collection of glass-work, ancient and modern, in the

Museum, formed in 1861, admission 50 c. For various reasons the Venetian glass industry declined, and some of its old art secrets were lost, but these have been rediscovered, and now the most delicate and beautiful objects are produced, specimens of which will be found in the Museum, and in the factories of the principal firms in Murano, and in the respective warehouses in Venice.

There are several places in Venice where the various processes of **Glass** and **Mosaic Manufacture** can be seen, but a visit to the more extensive manufactories of Murano will repay the visitor. Admission to the larger factories requires a permit, to be obtained in Venice daily, except Sundays and holidays.

The **Cathedral**, San Donato, in the Fondamenta Cavour, dates from the tenth century. It is sumptuous in its decorations, rich in mosaics, and venerable in history. The interior was restored in 1858.

The church next in importance is **S. Pietro Martire**, 1474—1509. It contains several good pictures by *P. Bordone*, *P. Veronese*, *B. Vivarini*, *Francesco Santa Croce*, and a *Madonna with Saints*, and a *Doge*, by *G. Bellini*.

BURANO.

At a short* distance from Murano across the shallow lagoon lies the island of Burano, where the men are expert fishermen and the women make beautiful lace (p. 179). Hundreds of girls find regular employment in this branch of industry, and ladies visiting Burano should inspect the Lace Manufactory or School, where, under the patronage of the Queen of Italy, the celebrated "Point de Burano" has been revived, and its old pattern adopted.

In the Church of San Martino are some Old Venetian paintings, such as the Flight into Egypt, and the Adoration of the Magi, by *G. Bellini*, and a St. Mark, by *G. Santa Croce*. The musician Galuppe Baldassare was born at Burano.

From the Fondamenta Nuove steamers call four times daily at Burano, and touch at Torcello once a day; or Torcello can be reached from Burano, by gondola, in a few minutes. During summer, an excursion steamer visits both islands on Tuesday, Thursday, and Saturday, starting at 1 p.m. from the Riva degli Schiavoni. Return fare, 2 lire.

TORCELLO

was the refuge of the fugitive Veneti, when threatened with destruction by barbarian invaders. It is between five and six miles from Venice, in the N. Lagoon, and is interesting chiefly from its antiquities and memories. At the present time it is a miserable little poverty-stricken place, and, unless the tourist is also an antiquarian, he will probably find but little here to interest him.

The **Cathedral** is a basilica in the Early Christian style, built in the seventh century, and rebuilt in 1008. There are some curious but highly interesting mosaics in this church. From the top of the Campanile there is a fine view of the sea and lagoon. The church of **S. Fosca** is an octagonal building surrounded with a colonnade. The Campanile is very picturesque.

CHIOGGIA

is eighteen miles to the south of Venice, and the journey may be accomplished either by gondola, or steamer, several times daily, according to the season, for which see local announcements, and page 179. The journey is full of interest, as the

Murazzi, which begin at Pellestrina, and extend for three miles, may then be seen in all their wonderful proportions. See p. 176.

Chioggia, which is as old as Venice, grew rapidly : it was conquered by Venice, taken by the Genoese, and re-taken by the Venetians. There are one or two churches on the island, but the objects of interest are very scarce, and would not in themselves repay a visit. Mr. Howell says : "The panorama of the southern Lagoon is best seen in a voyage to Chioggia, or Ciozza, the quaint and historic little city that lies eighteen miles away from Venice, at one of the ports of the harbour. The giant sea-wall, built by the Republic in her decline, is a work of Roman grandeur, which impresses you more deeply than any other monument of Venice with a sense of her past industrial and commercial greatness. Strips of villages border the narrow littoral all the way to Chioggia, and on the right lie the islands of the Lagoon. Chioggia itself is a Venice in miniature, like Murano, with canals, and boats, and bridges. But here the character of life is more amphibious than in brine-bound Venice ; and though there is no horse to be seen in the central streets of Chioggia, that type of dry-land locomotion penetrates her borders by means of a long bridge from terra firma."

The island has a reputation for the beauty of its women ; the people are very proud of their descent, and are remarkable for their attention to dress. The lagoon separates the town, and a sandy bank opposite forms the island and village of Sotto Marina, between whose inhabitants and those of Chioggia great rivalry and jealousy exist.

VENICE TO TRIESTE.

(1.) Viâ Treviso and Udine.

There are three routes : the first (140 miles) by railway, in six to nine hours, six times a day, by way of Treviso, Udine, Cormons, and Nabresina ; the second (100 miles) four times a day in four to five hours, by Portogruaro and Cervignano ; the third by Austrian-Lloyd steamer, three times a week in 4 to 6½ hours. The boats generally start at about midnight usually connecting with that Company's steamers for India and China.

By rail the route is over the Lagoon bridge to Mestre (*see* p. 164).

Treviso is the first station of importance reached. It is the capital of a province, the See of a Bishop, and contains many fine buildings. (Population, 17,000.) In the churches are frescoes and paintings by *Titian*, *Pordenone*, *Bordone*, *Bellini*, *Palma Giovane*, *P. Veronese*, and *Giorgione*. Three distinguished painters were born at Treviso, namely, *Paris Bordone*, *Rocco Marconi*, and *Lorenzo Lotto*. The **Communal Gallery** contains some good pictures, open to visitors on application. The **Cathedral of San Pietro** with five domes commenced in 1485, but never completed, has frescoes and paintings on the walls and in the chapels by *Pordenone*, *Lombardi*, *Bregno* and *Titian*. Other churches are *Santa Maria Maddalena*, *San Niccolò*, and *Santa Maria Maggiore*.

Treviso is the junction for **Montebelluna**, 12 miles (junction for **Castelfranco Veneto**, the birthplace of the painter *Giorgio Barbarelli*, surnamed *Il Giorgione*), and **Belluno**, 54 miles, the capital of a province, between the rivers *Piave* and the *Ardo*, population 7,000 (Hotels, *see* Appendix). The Cathedral (1517), damaged by an earthquake in 1873, has been restored, and contains several fine altar pieces by painters of the Venetian school. The **Museo Civico** owns a good collection of natural history specimens, paintings, and bronzes.

There is also a branch line from Treviso for *Motta di Lavenza*, 22 miles.

Twenty-eight miles above Belluno is **Pieve di Cadore**, the centre for excursions to the **Dolomites**, and the birthplace of *Titian* (*Tiziano Vecelli*), born 1477, died 1576.

After leaving Treviso the country becomes more mountainous, the Venetian Alps and the Friulian mountains being conspicuous, and passing *Spresiano* and *Susegana* the train arrives at

Conegliano (population about 5,000), with a large castle on a hill, which was the birthplace of *Cima da Conegliano*. The district is celebrated for its wine, especially champagne. (*From Conegliano, nine miles railway to Vittorio, a pleasant town of 11,000 inhabitants, with many handsome palaces.*)

Pordenone was the birthplace of *Giovanni de Sacchi da Pordenone*, commonly called *Il Pordenone*. The Municipal Palace and the Cathedral contain beautiful examples of Pordenone's frescoes and paintings.

Casarsa, junction of alternative line to Mestre and Venice. Not far from *Codroipo*, the next station, is the

village of *Campo Formio*, where the treaty was signed by which Napoleon handed the Republic of Venice over to Austria, on 17th October, 1797.

Udine is an old city of 24,000 inhabitants, walled, crowned by a castle, and possessing so many public buildings bearing a similarity to those in Venice, that it has been called in every guide-book, "Venice in Miniature."

At Udine the custom-house examination for travellers coming from Trieste takes place. From the **Castle**, now used as barracks, there is a splendid view over the province of Friuli. The **Cathedral**, a Romanesque building, contains some statues, and the side portal has good marble sculptures. The **Archiepiscopal Palace** is decorated as to the interior with frescoes and portraits of the patriarchs of Aquileia. The **Municipal Palace** and the **Museo Civico** (in the Palazzo Bartolini) contain old pictures, Roman antiquities, coins, amber work, and a valuable Library. (*See also p. 28.*)

Branch railway from Udine to **Cividale del Friuli**, 10 miles, a very ancient town, for centuries the seat of Lombard dukes. The Cathedral and Museum contain old manuscripts, ivory ornaments, and Roman antiquities.

Steam tramway to **S. Daniele del Friuli**, 18 miles, situated among the hills. In the Cathedral is a fine Trinity by *Pordenone*, and a series of frescoes in the Church of Sant Antonio, by *Pellegrino da S. Daniele*.

The rest of the journey is through fine plains and valley, over streams, amongst churches and castles to *Buttrio*, crossing the Torre by a long bridge to S. Giovanni Manzano (the Italian frontier station, where the luggage of travellers coming from Austria is inspected), to **Cormons** (here the Austrian custom-house examination takes place), and

Gorizia, celebrated for its mild climate and preserved fruits. Passing several small stations the train comes to

Monfalcone (mud baths), whence (or from Cervignano) an excursion can be made to the once important Roman colony, **Aquileia** (nearest station, Villa Vicentina, 3 miles), founded B.C. 181, and at that period the principal fortress of Italy on the north-east frontier, also a naval station and a commercial town of great importance. It was destroyed by Attila in 452 A.D., rebuilt, but never recovered its former position. It is now six miles from the sea. The mediæval **Cathedral** and the Romanesque **Campanile** should be visited, the latter for the sake of the view from the top.

The Cathedral, built in 1031, was destroyed by an earthquake in 1348, rebuilt in the Gothic style in 1379, and received Renaissance additions in 1500. The choir and apse contain old frescoes of various dates. Recently, while some drainage operations were being executed, a mosaic pavement was discovered beneath the floor. The whole of the right aisle measuring 154 feet by 27 feet has been laid bare, except a small portion, and at a depth of about 3 feet may be seen a beautiful and absolutely perfect mosaic, probably the largest in existence, extending over the whole of the nave and left aisle as well, and is believed to stretch even beyond the church as far as the huge campanile outside it. The design depicts birds, beasts, and fishes of various species, a shepherd, &c. The date of the mosaic is uncertain, but it must be unique of its kind. The **Museum** and **Museum Garden** display a collection of Roman antiquities, old glass, sculptures, coins, jewels, and amber. (Admission, 9 to 12, and 2 to 4 daily, 40 heller.)

Several times a day a steamer runs from Aquileia through the lagoons to **Grado**, a small fishing town with a good beach and small Kurhaus. When Aquileia fell in 452, as stated above, Grado was founded by refugees and flourished considerably as a member of the Venetian league down to the end of the eighteenth century, but is now under Austrian rule. The **Cathedral**, somewhat modernised, was founded towards the end of the sixth century and in the sacristy are preserved early-Christian and mediæval silver and bronze vessels. The mosaic flooring and the frescoes in the apse are very old.

Leaving Monfalcone the Adriatic comes in view, further on is the *Duino*, then

Nabresina, where the line unites with the Vienna and *Trieste* railway, and in about half-an-hour Trieste is reached.

Travellers wishing to proceed from *Trieste* to *Venice* have only to study in a reverse sense the route above described (*see* p. 258, also p. 31).

(2.) Viâ Portogruaro and Cervignano.

The shorter railway route diverges to the right at Mestre from the Treviso and Udine line and keeps close to the lagoons and coast the whole way, passing San Dona di Piave and Santo Steno, and reaching **Portogruaro**, a small town on the river Lemene (branch line to Casarsa, *see* p. 259). From Portogruaro the line runs almost due east to San Giorgio di Nogaro (Junction for Udine on the preceding

route). After crossing the frontier, Cervignano and Villa Vicentina (*see* p. 260) are passed, then Ronchi and Monfalcone (*see* p. 260), from which point the route is the same as the preceding.

The steamers start from opposite the Piazzetta, and on a fine night the departure from Venice is very interesting, and in the early morning, as the steamer draws near Trieste, the scenery is very beautiful.

VENICE TO BOLOGNA.

There are several trains daily (for times of departure *see* Cook's Continental Time Tables), but the only convenient train, both as to departure from Venice and arrival at Bologna, is the 9.50 a.m. express.

Leaving the Venice station at the north-west corner of the city, the train crosses the Lagoon in eight minutes. The bridge consists of 223 arches, and is more than two miles in length (*see* p. 164). After crossing the bridge, Fort Malghera is passed on the right, and Mestre, the junction of the line for Pontebba or Trieste, is soon reached. At Marano, the next station, an arm of the Brenta is crossed, and again at Brenta Station. At this point the Tyrolean Alps can be seen on the right. The country is flat and not particularly interesting until reaching Padua (*see* p. 160).

On leaving Padua the line skirts the *Canale di Battaglia*. Six miles beyond it passes the small town *Abano*, said to be the birthplace of the historian Livy. In the neighbourhood are ancient Roman baths, on the east slope of the *Monti Euganei*, a volcanic range of hills. At *Montegrotto* there is a long tunnel, immediately after passing which the train arrives at *Battaglia*, a site of hot springs. (Hotel, *see* Appendix). Near here is to be seen the Château of Cattajo, adorned with many frescoes by *Zelotti*, and containing fine antiques. This residence, erected by the *Obizzi*, now belongs to the Duke of Modena. About three miles from Battaglia is situated *Arqua del Monte*, where Petrarch lived and died. A monument to his memory is erected in front of the church; it consists of a sarcophagus resting on red marble columns, and bearing the following inscription:—

“Frigida Francisci lapis hic tegit ossa Petrarce
Suscipe Virgo parens animam! Sate Virgine, parce
Fessaque nam terris celi requiescat in arce.”

The stations of *Monselice*, *Este*, and *Stanghella* are next passed in rapid succession, and after crossing the *Adige* at *Boara*, the traveller arrives at **Rovigo**. This little town was formerly an Episcopal residence, and the capital of a province. It belonged to Venice from the end of the fifteenth century. The **Palazzo Comunale** contains some fine pictures of the Venetian School. The **Gallery** is on the first floor, and among the best works are paintings by *G. Bellini*, *Palma Vecchio*, *Angelica Kaufmann*, *Perugino*, *Dosso Dossi*, *A. Schiavone*, *Cima da Conegliano*, and copies of *Titian*. The **Library**, also on the first floor, contains 80,000 volumes. On the second floor are some portraits and a small collection of antiquities. At Rovigo a branch line leads to Verona; another line runs to Adria and Chioggia.

The stations of *Arqua*, *Polesella*, *Paviole*, and *S. Maria della Maddelena* are quickly passed, and after crossing the Po over a long bridge the train stops at Ferrara.

FERRARA.

(Population, 32,000.)

Cab Fares.—From railway station to the town, 1 fr.; per hour, 1½ fr.

Tramways.—From railway station to Cathedral and Porta Romana.

This city is interesting on account of its association with the house of Este, a family which has held distinguished rank in Italy, and specially in Ferrara, from the tenth century. The court was at one time as brilliant as any in Europe, sending forth an influence in literature and art which is still felt, though the glory of the city has passed away. Its palaces are falling to decay; its long straight streets are overgrown with grass, and the town presents altogether such a ghostly appearance that the imagination is haunted by recollections of it. Entering the city by the *Corso di Po*, one of its handsomest streets, the traveller realises how grand it once was, and how desolate in its decaying grandeur it now is. There are many objects of interest in the city.

The **Cathedral** (1135) has a handsome exterior, and the interior is spacious and modern; it is in the shape of a Greek cross. The principal frescoes and paintings are SS. Peter and Paul, an Assumption, and Madonna Enthroned, all by

NORTHERN ITALY.

Garofalo, and a fine example by *Francia* in the fifth chapel on the left. Behind the altar, in the last chapel on the right of the choir, is a good picture by *Guericino*.

In the choir is the Last Judgment, by *Bastianino*; a work that has been highly praised.

Among the principal churches are **San Francesco**, erected about 1494, with a marvellous echo, answering sixteen times to the voice; the church and monastery of **San Benedetto**, which once contained Ariosto's monument (*see* below). There are some good frescoes in the monastery, now a barrack; **S. Maria in Vado**, one of the oldest in Ferrara (restored); copies of paintings by *Dosso Dossi* and *Carlo Bononi*; **San Domenico**, with statues by *Andrea Ferrari*.

Of the palaces, the most interesting is the **Castle**, once the Ducal palace, a handsome structure, surrounded by a moat, and distinguished by its four large towers. It is now occupied by the town authorities and the telegraph office. In the dungeons beneath the Lion Tower, Parisina and her lover were beheaded. The story is told by Lord Byron in the beautiful poem of "Parisina." Entrance fee, $\frac{1}{2}$ -1 lira. Some of the rooms contain frescoes attributed to *Dosso Dossi* and *Titian*.

The **Palazzo de' Diamanti** (1493) formerly belonged to the Este family, but is now the **Civic Picture Gallery**, where may be seen some of the best works of *Garofalo* and *Dosso Dossi*. Size, originality of conception, intense colouring, violent action--these are the characteristics of the Ferrarese School. An illustration of the peculiarities of its two great artists may be seen to perfection in the fresco of the Old and New Testament by *Garofalo*, in the fourth room, a huge composition; and the Madonna and Child with Saints, by *Dosso Dossi*, which occupies the whole of the end of the ninth room. A good catalogue was published in 1896, price 50 c., but is now out of print. The gallery is open from 10 till 4, 1 fr.

In the **Palazzo del Magistrato** the Ariostean Academy held its sittings. It was here that Calvin found an asylum, and preached the doctrines of the Reformation.

The **University**, with schools of medicine, jurisprudence, and mathematics; it contains a valuable collection of coins, a library of 100,000 vols., and many MSS., among which are those of Ariosto, Tasso, and Guarini, the author of the "Pastor Fido." In one of the rooms is a monument to Ariosto, brought from the Church of San Benedetto (*see* above) on the 6th June, 1801.

The **House of Ariosto**, 67 Via dell' Ariosto, built by himself (1526-1528), is one of the famous places of the town. Over it is an inscription written by the poet. Within is the chamber in which he died (1533), and other memorials. The traveller will also see the house (near the University) where he received his education, and his Statue in the Piazza Ariosteana.

The **Seminario Arcivescovile**, formerly the Palazzo Trotti, Via Cairoli, 32, are a number of frescoes by *Garofalo*, some much injured. These are shown on the Ground Floor. Admission, $\frac{1}{2}$ fr.

In the Strada della Scandiana, No. 23, is the **Palazzo Schifanoja**, the property of the town, once the residence of the Este family, fitted up in 1898 as the **Municipal Museum of Antiquities**. It contains 15th century frescoes, miniatures, coins, Egyptian, Greek, Roman and Christian antiquities. Admission, 10 to 4, 50 c.

There is a monument to Girolamo Savonarola in the Piazza Savonarola.

In the Hospital of S. Anna, Corso Giovecca, is shown the cell in which Tasso is said to have been confined seven years. The walls are inscribed with the names of many visitors, that of Lord Byron almost imperceptible, some verses by Lamartine, &c. Much doubt has been expressed as to whether Tasso ever was imprisoned here, whether he was imprisoned at all, or whether that which has been spoken of as his imprisonment was not a confinement during a period of insanity.

Every visitor to Ferrara will take a deeper interest in reading the "Torquato Tasso" of Goethe, in which he gives a fine description of the city in her palmy days; and also the lines of Byron commencing:—

"Ferrara! in thy wide and grass-grown streets,
Whose symmetry was not for solitude," &c.

From Ferrara it is possible to reach Venice by boat; but few will care to do it. From Ferrara to Ravenna, 46 miles railway in two hours. From Ferrara to Suzzara, 51 miles railway in $2\frac{1}{2}$ -3 hours. *

From Ferrara to Bologna takes only an hour by express train; $1\frac{1}{2}$ by ordinary train. The country is flat, and not very interesting until near Bologna. The stations passed are *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, *S. Giorgio*, from whence a pleasant excursion of five miles to **Cento**, where Guercino

was born, and where his house, his statue, and some fine specimens of his works may be seen ; *Castel Maggiore, Corticella, and Bologna.*

Bologna to Florence, p. 297.

MILAN TO BOLOGNA.

(Eleven trains daily ; distance, 134 miles ; time occupied, 3½-6 hours.)

Leaving Milan (p. 105) a good view of the Cathedral is obtained. Through a wilderness of rice plantations, maize fields, canals, and streams, to *Melegnano*, or Marignano, where the Swiss allies of the Milanese were beaten by Francis I. (1515), and 15,000 were slain. Here, too, in 1859, the Austrians, retreating from Magenta, suffered severely during a conflict with the French, under Marshal Baraguay d'Hilliers.

At **Lodi** (whose inhabitants were the unyielding foes of Milan) occurred the engagement in which Napoleon headed a devoted band of men, and stormed the bridge which crosses the Adda (1796). The Cathedral contains a relief of the Last Supper, and the Church of the Incoronata altar-pieces by *Borgognone*, and elaborately carved choir-stalls. The latter is a circular church unique in structure decoration.

The lover of Parmesan cheese will be glad to learn that he is now in the midst of the country in which it is produced.

From Lodi steam tramways run to Milan, Pavia, Bergamo, and Brescia.

At *Casa/pusterlengo*, and at *Codogno*, there is a branch line to Pavia (p. 138), and another to Cremona (p. 146).

Soon after passing *S. Stefano* the Po is crossed, and the train arrives at

Piacenza (Hotel, *see* Appendix). Population, 35,000. Inquire if carriages are to be changed here. Charles Dickens well describes this town in the following passage:—

“A brown decayed old town, Piacenza is. A deserted, solitary, grass-grown place, with ruined ramparts, half-filled-up trenches, which afford a frowsy pasturage to the lean kine that wander about them ; and streets of stern houses, moodily frowning at the other houses over the way. A mysterious and solemn palace, guarded by two colossal statues, twin Genii of the place, stands gravely in the midst of the idle town ; and the king with the marble legs, who flourished in the time

of the Thousand and One Nights, might live contentedly inside of it, and never have the energy, in his upper half of flesh and blood, to want to come out."

Everything in the city of Piacenza appears to relate more or less directly to the Farnese family, into whose possession it came, after many struggles, in the year 1545. Their statues adorn the streets, their tombs command the churches, their portraits smile from palace halls; and he who is not "well up" in the history of the Farnese family will not derive much benefit from a casual visit to their monumental remains. The most interesting things to see in the town are --The **Cathedral** (1122, restored 1898), with splendid frescoes by *Guercino*, *Carracci*, and others; **S. Antonino**, with a vestibule or porch, called *Il Paradiso*; **Santa Maria di Campagna**, with frescoes by *Pordenone*; and **San Sisto** (1500), one of the best churches in the town, and more elaborately ornamented than the others. The Sistine Madonna, Raphael's masterpiece, was painted for this church in 1515, and sold to Augustus III., King of Poland, in 1753, for 20,000 ducats--replaced by a copy by *Avanzini*. The original is in Dresden.

The **Farnese Palace** (not far from San Sisto), built by *Vignola* in 1558, was once magnificent. It is now utilised as a barrack.

The **Biblioteca Pubblica** contains 120,000 volumes, a small archaeological and palæontological collection, and some old manuscripts.

The **Farnese Equestrian Statues** stand in front of the handsome Palazzo del Comune, and here let the traveller pause to watch what little life circulates in Piacenza; for the Piazza de' Cavalli, in which this palace is situated, is the heart of the town.

About nine miles from Ponte dell'Olio, reached by steam tramway from Piacenza (15 miles) is **Velleia**, the Pompeii of Northern Italy. It was buried by a sudden landslide in the year 278. An amphitheatre, temple, forum, &c., have been discovered. Numerous antiquities have been excavated, in 1750-75, and placed in the museum of Parma.

From Piacenza to Turin, *viâ* Tortona and Alessandria, or to Genoa *viâ* Tortona. Piacenza to Cremona, by tramway (19 miles) in about 1½ hours.

Leaving Piacenza the railway follows the course of an ancient Roman road (Via Æmilia), traces of which still exist

although not visible to the railway traveller. The stations passed are *Pontenure*, *Cadeo*, *Fiorenzuola*, *Alseno*, with fine views of the Apennines on the right ;

Borgo S. Donnino (named after an early saint who was martyred in the days of Maximian, 362) contains a fine old cathedral, one of the finest Romanesque churches in Northern Italy, dedicated to the saint. From Borgo San Donnino a steam tramway runs to **Salsomaggiore** (**Cook's Correspondents**, Messrs. Ressi and Co.), a favourite and fashionable bathing resort situated among the foothills of the Apennines, in the province of Parma. (Hotels, *see* Appendix.) There are eight services daily, the journey (8 kilometres, or 5 miles) occupying 25 minutes. The waters are rich in iodine, bromine, strontium, lithium, and sea-salt ; and are especially beneficial in cases of rheumatism, gout, rheumatoid arthritis, &c. The season is from April to November. All the express trains from Milan (two hours distant) stop at Borgo San Donnino. The next station is *Castel-guelfo*, with a castle, Torre d' Orlando, a Ghibelline stronghold taken by the Guelph Lord of Parma, 1407. Then the Taro is crossed by a fine bridge, and Parma is reached.

PARMA.

(Population, 47,000.) Parma is a large, handsome, modern-looking city, divided unequally by the river of the same name, three bridges connecting the two portions. It contains a variety of public buildings, and is famous for its art treasures. All Parma is full of Correggio, as Venice is of Titian and Tintoretto, as Naples of Spagnoletto, as Mantua of Giulio Romano, as Vicenza of Palladio, as Bologna of Guido Reni.

A day may be pleasantly spent in this town, and a longer time if the traveller is making a prolonged stay in Italy. It is by no means a difficult town to visit, consisting of one long street, the ancient Via *Æmilia*, running from the Porta S. Michele, at one extremity, to the Porta S. Croce at the other extremity, passing in the centre the Piazza Grande, a good starting place for a tour of the town.

The **Cathedral** (Lombard-Romanesque, commenced 1058, completed during the thirteenth century). Cruciform.

Two lions of red marble (1281) at main entrance.

G. Bono da Bisone.

Sculptures (1493) and four small lions, *Bianchini.*

Interior.—Except the high altar, the fine stalls of the choir, the bust of Petrarch (who was archdeacon here), the monument of Agostino Carracci, and the monuments in the crypt, there is little to call for special notice except the **Dome**, which is covered with *the remains* of that marvellous fresco, the Assumption, by *Correggio*. (Ascent to the Dome, 1 fr.)

"It is the work of the great painter which gives the temple its chief right to wonder and reverence. We found the fresco, of course, much wasted; and, at first glance, before the innumerable arms and legs had time to order and attribute themselves to their respective bodies, we felt the justice of the undying spite which called this divinest of frescoes a *guazzetto di rane*, 'a hash of frogs.' But in another moment it appeared to us the most sublime conception of the Assumption ever painted, and we did not find Carracci's praise too warm, where he says: 'And I still remain stupefied with the sight of so grand a work—everything so well conceived—so well seen from below—with so much severity; yet with so much judgment and so much grace; with a colouring which is of very flesh.'"

It was of this fresco that Titian was so enamoured that he said, with becoming modesty, "If I were not Titian, I would be Correggio."

The **Baptistery** close at hand is exquisite. It was built of white Veronese marble (much discoloured now), from designs by *Benedetto Antelami* (1196), and consists of five storeys with colonnades. Observe the sculptured portals, and the medallions of fabulous animals. In the interior is the large **font** (1298) in centre, and a smaller one in common use now. In this Baptistery all Parma has been baptised since 1216. Close to the Cathedral is the Church and convent of

S. Giovanni Evangelista (built 1510, by *B. Zaccagni*), belonging to a very old Benedictine Monastery (now a barrack), an elegant Renaissance building, with a handsome façade.

Observe—

Chapels; left, Frescoes	. . . . .	<i>Parmigianino</i> .
Right, Monument of Countess Sanvitale	. . . . .	<i>Montenuovo</i> .
Choir stalls	. . . . .	<i>Zucchi</i> .

The Church is chiefly celebrated for the **Frescoes** of *Correggio* in the Dome, representing S. John's vision of the glorified Christ; only to be seen when daylight is broadest,

as it is much faded and decayed, and has also suffered greatly at the hands of the "restorer."

The **Madonna della Steccata** is also close by, being in the street leading from the Piazza Grande to the Ducal Palace (built 1521, by *B. Zaccagni*). It is noted for its Frescoes by *Parmigianino* and *Anselmi*, especially the "Moses" of the former.

The most interesting monuments are those of—

Sforzino Sforza	<i>Agrate.</i>
Ottavio Farnese.	<i>Brianti.</i>
Count Guido da Correggio	<i>Barbieri.</i>
Duchess Marie Louise	<i>Bondoni.</i>

Proceeding towards the Piazza di Corte, another of the principal squares of Parma, the traveller reaches the

Palazzo della Pilotta, or **Palazzo Farnese**, an imposing block, built by the Farnese, but never completed. It is full of treasures, and the library and various collections well deserve a careful visit. Open daily 10 to 4, admission 1 fr. ; Sundays and festivals 10 to 2, gratis).

The **Museum of Antiquities** in fourteen rooms on the half-landing containing coins, medals, bronzes, vases, *statuettes*, *gold ornaments*, *furniture*, *Egyptian* and *Etruscan* antiquities of great value. From the first room a staircase leads to the Ground Floor, where, in nine rooms, are *Roman inscriptions* and *pre-Roman antiquities*, *bronzes*, *iron* and *bone weapons*, *flint implements* : also *ethnographical collections*, *medieval ceramic* and *sculptures*.

The **Picture Gallery** is on the first floor, with numerous works by *Correggio*, *Mazzuola*, *Carracci*, *Anselmi*, *Parmigianino*, *Bellini*, *Bononi*, *Garofalo*, &c., arranged in twenty-six rooms, five of which, Nos. XVII to XXI, are devoted to works by *Correggio*, all the pictures being numbered and labelled. Admission, 1 fr. (hours as above).

The **Library**, opposite the picture gallery, has more than 200,000 volumes and 5,000 MSS., including a copy of the Koran, found in Vienna (1683), of Dante's "Divine Comedy," miniatures, &c.

The **Farnese Theatre**, close to the library, built of wood in 1618, fell into decay, and was not used for a hundred years. It has recently been restored, and may be visited daily ; fee 30 c., keys at the Museum of Antiquities.

The **University**, near the Piazza Grande, founded in 1549, possesses faculties of jurisprudence, medicine, mathematics, and natural science. It contains several natural history collections. The students number about 200.

The **Convento di S. Paolo**, near to the Farnese Palace, contains the famous Camera di S. Paolo, with charming frescoes by *Correggio*; situated within the Normal School for Girls.

"You might almost touch the ceiling with your hand, it hovers so low, with its counterfeit of vine-clambered trellis-work, and its pretty boys looking roguishly through the embowering leaves. It is altogether the loveliest room in the world; and if the Diana in her car on the chimney is truly a portrait of the abbess for whom the chamber was decorated, she was altogether worthy of it, and one is glad to think of her enjoying life in the fashion amiably permitted to nuns in the fifteenth century."—*Howells*.

The Custodian of the Farnese Picture Gallery keeps the keys (fee, 50 c.) A strong light is necessary to get the full effect of this delightful apartment.

Among the remaining sights of Parma are, the **Botanical Gardens**, the pleasant **Stradone**, or boulevard, the **Palazzo del Giardino**, with frescoes by *Ag. Carracci*. The **Opera House** holds 1,200 people.

Steam tramways to the suburbs in various directions. Rail to Mantua and Cremona. Rail to Spezia *viâ* Borgotaro, 75 miles, 4½ hours.

Leaving Parma, the scenery is pleasant, especially on the right of the carriage, which commands a view of the Apennines; the Enza, which divides Modena from Parma, is crossed. *Sant' Ilario* is the first station. Then the railway crosses the Crostolo, and a halt is made at

Reggio (population 20,000); fine old town, with arcaded streets. The chief things of interest in Reggio are: the house in which Ariosto, the greatest Italian poet of the fifteenth century, was born; the Church of **San Prospero**; the **Cathedral** (fifteenth century), with the statues, at the entrance, of

Adam and Eve *Clementi*.
other statues by the same artist in the interior.

The beautiful Church of the **Madonna della Ghiara**,

covered inside with frescoes; the imposing spacious **Theatre**; the **Library**; and the **Museum**.

Excursions;

To **Correggio**, the birthplace of the great painter. Train to Bagnolo (5 miles), whence branch line to Correggio (about 5 miles).

To **Canossa**, where the Emperor Henry IV. obtained absolution from Pope Gregory VII. in 1077, after doing a penance of three days, barefooted and bareheaded. An allusion to this event is contained in Bismarck's famous phrase "*Nach Canossa gehen wir nicht*" (We are not going to Canossa) used in the Reichstag in 1872.

Numerous excursions by rail or carriage.

Rail from Reggio to Mantua, Verona, &c.

A short run from Reggio, through a pleasant country, and Modena is reached.

MODENA.

(Population 27,000.) Modena, the Roman Mutina, is situated between the rivers Panaro and Secchia. The town possesses a University and an Academy of Art, is well built, and most of the streets have arcades on either side. In the fifteenth and sixteenth centuries Modena was noted for its sculpturing of terra-cottas. The entrance into the town from the railway station is by the Corso Vittorio Emanuele.

The **Albergo Arti**, at the west end of the Corso, a building formerly belonging to the Church, has been purchased by the municipality, and fitted up for the art collections of the town. The Court contains the

Museo Lapidario, comprising Roman inscriptions, sarcophagi, and mediæval monuments. On the first floor is the

Biblioteca Estense, an important library of some 90,000 volumes and 3,000 valuable manuscripts. Open 9.30 to 12, and 1.30 to 6. Free.

On the second floor is the

Museo Civico (open 10-3), a collection of bronzes, glass, ivories, modern paintings, and casts; ethnographical collections from Africa and Peru; prehistoric, Etruscan, and Roman antiquities; Arab tombstones,

The third floor contains the **Picture Gallery** in ten rooms, removed from the Art Academy in 1893. There are several hundred pictures, and a large collection of drawings by the old masters. There are admirable examples of *Correggio*, *Bonifazio*, *Dosso Dossi*, *Francia Guercino*, *Guido*, *P. Veronese*, *Romano*, and *Tintoretto*, and the name of the artist is affixed to each picture. (Open 10 to 4, admission 1 fr. ; Sundays and holidays 11 to 2, free.)

The **Cathedral** in the Piazza Grande was begun in 1099, and enlarged at different dates. On the façade are curious sculptures of the eleventh century. The Cathedral is not very rich in works of art ; but the following should be observed :—

2nd chapel left. Terra-cotta altar.

Fine marble pulpit *Tommaso Ferri*.

Stalls in the choir *Cristoforo Lendinara*.

Among the tombs, that of Claudio Rangoni, by *Giulio Romano*, is perhaps the best. The crypt is handsome. The tomb of S. Geminianus is at the back of the altar.

The **Campanile** dates from 1224, is 335 feet in height, and is one of the most celebrated in N. Italy. In it is to be seen the old *Secchia*, or bucket, which was taken as a glorious trophy by the Modenese from their rivals the Bolognese, 1325 ; the subject of a poem by Tassoni of Modena, whose statue is by the Cathedral.

A magnificent building with a handsome court is the **Palazzo Ducale or Reale** (1634), now a military school. May be visited.

The **Church of S. Agostino**, near the gate of the same name, leading to Reggio, built by *Bibbiena*, lately restored, contains paintings by *Begarelli*.

The **Church of S. Francesco**, with a singular group in terra-cotta—in the chapel to the left of the choir—

The Descent from the Cross *Begarelli*

The pleasantest **walks** in Modena are in the Public Gardens and on the ramparts of the town, from whence the views are particularly good.

Samuel Rogers, the "Banker Poet," has reproduced a pathetic Modenese legend in his poem of "Ginevra."

It begins :—

" If ever you should come to Modena,
(Where, among other relics, you may see
Tassoni's bucket—but 'tis not the true one)
Stop at a palace near the Reggio Gate."

The legend, which resembles that embodied in our own song, "The Mistletoe Bough," is well known throughout the whole of Italy.

In the Piazza Muratori is a statue to the great historian, Ludovico Antonio Muratori, who was born in Vignola, in the Modenese territory, 1672, and died in Modena, 1750. A recent writer says: "Muratori's house in Modena, though humble and very inconvenient, is a conspicuous object. We made a point of finding out the unhonoured spot, where, on a red stone near the ground, are seen the words, 'Hic jacent mortales exuviae Ludovici Antonii Muratorii, immortalis memoriae viri.'"

Railway from Modena to Vignola (16 miles in about an hour), the birthplace of the great architect *Barozzi*, surnamed Vignola.

Tramway to Bologna, 20 miles.

Railway from Modena to Mirandola (19½ miles in 1¼ hours), a picturesque town on the old road from Bologna to Verona, containing ancient ducal palaces and other buildings.

From Modena a line of railway runs to Mantua and Verona, and from Verona *via* the Brunner to Innsbruck.

Resuming our journey by rail, we resume also the old Roman road, Via *Æmilia*, cross the Panaro, and arrive at *Castelfranco d'Emilia*, where Marc Antony was defeated by Hirtius and Octavius, B.C. 43. Then *Samoggia* is passed, and the train crosses the Reno, in which river is an island—between La Crocetta and Trebo--supposed to be the place where Octavius, Lepidus, and Antony (called the second triumvirate) concluded an alliance for the government of the Roman Empire after the war of Mutina, B.C. 43.

The country about here is very charming—

"Each sweep and turn some dazzling scene unrolls";

the Pilgrimage Church of Madonna di San Luca on **Monte Guardia** comes in view, and then the tall massive towers which tell us we are at

Bologna (p. 275).

BOLOGNA.

(Hotels, *see* Appendix.)

Post Office.—Palazzo Municipale, Piazza del Nettuno.

Telegraph Office.—Palazzo Municipale (Entrance in the Via Ugo Bassi).

English Church Service.—In the Hôtel Brun, during spring and autumn.

Theatres.—Comunale, Via Zamboni; Contavalli, Via Mentana; Del Corso, Via Santo Stefano; Eden Music Hall, Via dell'Indipendenza; Arena del Sole (open air).

United States Consular Agent, Cav. Dr. Carlo Gardini, Via Barberia, 7.

Electric Trams run in various directions, from the centre of the town to the Railway Station, to the Gates, to the Public Gardens, and along the Strada di Circonvallazione outside the town. Single fare, 10 c.; with correspondence, 15 c. Also to the Campo Santo.

Steam Trams run to Meloncello, to Casalecchio (both near the pilgrimage church of S. Luca), Bazzano, Vignola, and Imola. To Malalbergo, to Pieve di Cento, whence diligence to Cento.

Cabs.—To or from the station, 1 fr.; luggage extra; per course in town, 1 fr.; per hour, 1½ fr.; in the suburbs, 2 fr. per hour.

PRINCIPAL SIGHTS.

Academy of Arts, 9 to 4 in summer, 9 to 3 in winter, 1 fr.; Sundays free, 11 to 2; catalogue, 1 fr. p. 281.

Archiginnasio, 10 to 4. p. 285.

Campo Santo. p. 291.

Cathedral (S. Pietro). p. 278.

S. Domenico. p. 279.

Geological Museum (near the University). p. 286.

S. Giacomo Maggiore. p. 280.

S. Giovanni in Monte. p. 281.

Mercanzia. p. 287.

S. Michele in Bosco. p. 290.

Museo Civico, 9 to 4 in summer, 10 to 3 in winter, 1 fr.
Sundays free, 10 to 2. p. 284.

Palaces, various. p. 286.

S. Petronio. p. 278.

S. Stefano. p. 280.

Towers, Leaning. p. 286.

University. p. 285.

Bologna (population, 149,000), commonly called *La Grassa* (the fat), was the second capital of the States of the Church. It was one of the oldest of Italian cities, and was the principal city of the Etrurians, by whom it was called **Felsina**. After the Second Punic War, Felsina became a Roman colony (B.C. 193), and the name of the city was changed by the Romans into Bononia. It underwent various vicissitudes, until Charlemagne constituted it a free town.

The factions of the Guelphs and Ghibellines were the destruction of the liberties of Bologna, as of so many other Italian cities. In one of their combats with Modena, the bucket—memorable for ever in the poem of Tassoni, called "*La Secchia Rapita*"—was carried away, and may still be seen in the Campanile at Modena (see p. 273).

Pope Nicholas III. was recognised, on account of his mediation in the intestine quarrels of the city, as protector and suzerain; but after a short time his legate was driven from the city (1334), and Taddeo de' Pepoli became the lord of Bologna. Then followed party strife again, until in 1512 it surrendered to Pope Julius II., and henceforth became subject to the papal see. In 1796 Buonaparte drove out the papal authorities. Bologna was then annexed to the Cisalpine Republic. In 1814 the Austrians occupied the city, which was restored to the Pope in 1815; and in 1860 it became united to the new kingdom of Italy, under Victor Emmanuel.

Bologna has been celebrated for many things; but pre-eminently for its **University**—the oldest in the world, and of world-wide fame. It is also famous for its **School of Art**, for a detailed account of which the reader should consult Lanzi's "*History of Painting*," Zugler's "*Handbook of Painting*," &c. Amongst the most celebrated names belonging to this school in its earlier days may be mentioned Francesco Francia, its founder, Bagnacavallo, Innocenzo da Imola, &c. Towards the close of the sixteenth century old things in art passed away, and the School of the Carracci was founded. A

host of famous names attach to this period. Lodovico, Agostino, and Annibale Carracci, Domenichino, Albani, Guido Reni, Guercino, and Lanfranco—all these names will ring in our ears over and over again as we visit the art treasures of Bologna, for which the city is justly famous.

The **situation** of Bologna is very pleasant, being at the base of the Apennines, in a fertile plain watered by the Reno and the Savena. It is surrounded by walls, and has twelve gates. A peculiar charm attaching to the city is, that from one end to the other are located deeply interesting monuments which connect the long past with the present; and everywhere—through narrow streets and winding ways from north, south, east, and west—are **arcades**, or **colonnades**, protecting the traveller from the heat of the summer sun, and enabling him to dispense with the use of an umbrella in the most pitiless rain.

Bologna is well supplied with water. The Roman aqueduct built by the Emperor Augustus at **Sasso** (see p. 297) where the brook **Setta** falls into the **Reno**, has been converted into a modern aqueduct bringing beautiful spring water eighteen miles, to the entrance of the town, thence it is distributed in iron pipes over the city.

To the west of the town a colonnade of three miles in length—built at different times by the liberality of various individuals and societies among the citizens—leads up to the elevated church of La Madonna di S. Luca (see p. 290). This fancy for colonnades has made Bologna a very picturesque city, and renders the exploration of its sights much more pleasant to the traveller, who is enabled to pass from church to church in the shade.

Bologna is also a city of **Towers**. They spring up in profusion from private houses and public edifices, unsightly enough when taken apart—generally mere quadrangular masses of brown brick, with no ornament except the holes once made for the scaffolding,—but taken in the mass they give an imposing air to the town, and group well in the street views. Not two only of them, but many of them, are out of the perpendicular, and thus produce an unusual effect. They seem not to have been built for any definite purpose, being useless for defence, and having no windows.

Bologna abounds with **Churches**—there being no fewer than a hundred and thirty, and twenty monasteries.

There is so much of real interest to see in Bologna that we

should advise spending at least two or three days in this charming old city.

THE DUOMO.

(*Cathedral, S. Pietro.*)

Dedicated to St. Peter, restored in 1605. It is very inferior to many other churches in the city.

In the Sacristy, a Crucifixion	<i>Bagnacavallo.</i>
Near the Sacristy, St. Peter and the Virgin	<i>Lod. Carracci.</i>
Above high altar, Annunciation	<i>Ibid.</i>

His last work.

In the Baptistery, Baptism of our Lord	<i>Ercole Grazini.</i>
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S. PETRONIO

is the largest church in Bologna (begun 1390). Designed by *Antonio Vincenzi*, in the Tuscan-Gothic style, in emulation of the Cathedral of Florence.

The design of this celebrated architect was never carried out: had it been, the church would have been 750 feet long, English measurement; as it is, the whole church is now composed of what was intended to be only the nave and aisles. Observe the doorways and their bas reliefs, especially the centre door, by *Jacopo della Quercia*. The side doors are by *Niccolò Tribolo*.

The **interior** is imposing, of beautiful proportions, and generally superior to the Duomo at Florence; and the chapels are numerous and rich.

CHAPELS ON THE RIGHT.

1st, Altar-piece	<i>Giacomo Francia.</i>
2nd, Chapel of the Pepolis	Notice Frescoes.
4th, Rich painted glass by	<i>Giacomo da Ulma.</i>
8th, Inlaid stalls	<i>Fra Raffaele da Brescia.</i>
9th, { Chapel of St. Antony of Padua, Statue	<i>Sansovino.</i>
{ and exquisite windows from designs of	<i>Michael Angelo.</i>
{ The Miracles of the Saint	<i>Girolamo da Treviso.</i>
11th, Assumption	<i>Tribolo.</i>
High Altar, SS. Dominic and Francis	<i>Giro. Campagna.</i>
Choir, Charles V. crowned Emperor of Italy here, by Pope Clement VII., 1530.	

Passing now to the left, or north aisle—

The Chapel of the Baciocchi family.

Monument of Princess Eliza (Sister of Napoleon).

Altar-piece, Madonna and Saints *Lor. Costa.*

In the fourth chapel from entrance, the oldest in the church, are curious paintings of Heaven and Hell, attributed to *Simone da Bologna*.

On the floor of the left aisle is the celebrated meridian line of Cassini, 1656 ; and close by are two clocks (1758), one giving solar, the other mean time.

At the end of the north aisle is a small

Museum in two rooms, containing numerous sketches and models for the façade of the church, interesting to architects, vestments, shrines, a large ivory reliquary inlaid with precious stones, a fifteenth-century silver crucifix, and choir-books dating from 1473. Open 10 to 3, 25 c. Catalogue, 25 c.

S. DOMENICO.

Romanesque style of the twelfth century, rebuilt in the eighteenth century. The most interesting thing in this interesting church is the Tomb of S. Dominic, founder of the order of preaching friars and of the Inquisition, in the large chapel on the right : everything in this chapel deserves attention. The sarcophagus, with marvellous bas reliefs by *Niccolò Pisano*, *Guglielmo*, and *Alfonso Lombardi*.

An Angel, small statue on the right, and	}	<i>Michael Angelo.</i>
S. Petronius holding a Church		
Other Saints		<i>Niccolò dell' Arca.</i>
Over the altar the Saint entering Paradise		<i>Guido.</i>

There are many fine pictures in the church, too numerous to describe in detail.

The other principal objects of interest are—

Monument of Hensius (*Hencius Rex*), King of Sardinia, 1272.

Opposite this monument is a portrait of S. Thomas Aquinas *Simone da Bologna.*
Said to be a correct likeness.

Monument of Taddeo Pepoli *Jacopo Lanfrani.*

The Chapel of the Rosary, very beautiful.

The Tomb of Guido Reni, and Tomb of Elisabetta Sirani (poisoned 1665).

Over the Altar-piece small pieces by *Guido*, the *Carracci*, *Elisabetta Sirani*, *B. Cesi*, and others.

In the Chapel of the Relics, where the head of S. Dominic is kept in a massive silver casket weighing 120 lb., is the body of Jacob of Ulm, whose paintings on glass are much admired. There is also a repulsive mummy of Serafino Capponi.

The Cloisters are ancient and extensive, but not of great interest.

SANTO STEFANO

is the oldest church in Bologna, and the most puzzling church in the world—it being in reality seven churches thrown into one. It occupies the site of a Temple of Isis, and contains columns of unknown date. The first church is uninteresting: underneath is a Romanesque crypt. The second church is an imitation of the Holy Sepulchre, and rather a poor one. The antiques should be specially observed. Third church, SS. Peter and Paul, was probably the original cathedral. Fourth church, called the Atrio di Pilato: curious mediæval font, sarcophagi, &c. Fifth church, Santissima Trinità. Sixth church, Confessione: very curious columns and reliefs. A legend says that one of these columns measures the exact height of our Saviour. Many relics are contained in this church. The cloisters are small, but beautiful.

S. GIACOMO MAGGIORE,

Founded 1267. Fine portico, 1483. Celebrated for its paintings, of which the most remarkable are —

• Marriage of S. Catherine *Innocenzo da Imola.*

The Virgin, with Saints and Angels, by *Francesco Francia.*

Considered to be his finest work.

• Behind this church is the Oratory of S. Cecilia, erected 1481, to visit which the sacristan of S. Giacomo must be consulted. It was celebrated for its frescoes, especially those by *Fr. Francia* and by *L. Costa*; but, being so much defaced, they were restored in 1874.

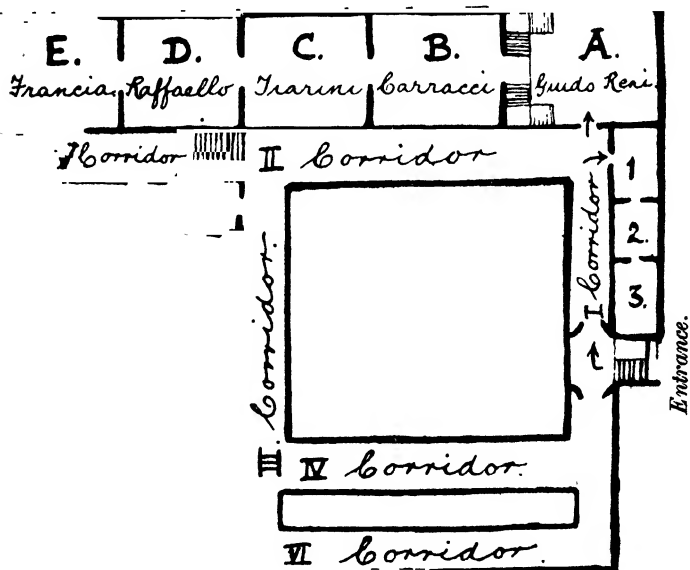
S. GIOVANNI IN MONTE,

one of the oldest churches in Bologna, Gothic, founded by S. Petronius, 433; rebuilt, 1440, and restored, 1824, but its ancient architecture preserved. There are two or three good pictures by *Guercino*, especially in the third chapel on the right, SS. Joseph and Jerome, and some by *Lor. Costa*.

THE ACADEMY OF ARTS

(*Accademia di Belle Arti*),

a short distance from the University. The building was formerly a Jewish Convent. On the ground floor are works of modern art. On the first floor is an important



Picture Gallery, the pictures being marked with the name of the artist. Open daily from 9 to 4 in summer, 9 to 3 in winter. Admission, 1 fr.; catalogue 1 fr. The entire collection numbers more than a thousand pictures, but only

between three and four hundred are in position ; these are distributed over six corridors and five rooms ; and three small rooms adjoining Corridor I, the first containing old pictures, the two others modern paintings. **Raphael's St. Cecilia** (No. 152), in Room D, is not only the gem of the gallery, but is considered the most valuable of all the art treasures of Bologna. All pictures in the following list that are marked with an asterisk are worthy of careful examination.

Turning to the right from the entrance and ticket-office into Corridor I, containing examples of the Bolognese school of the seventeenth and eighteenth centuries, on the right are three small rooms mentioned above, marked 1, 2, 3 on the plan, the first containing small pictures by *Garofalo*, *Ortolano*, and other old masters ; the two other rooms modern paintings only. Opposite the end of the corridor we enter

Room A.

(*Sala di Guido Reni*),

containing important works of *Guido Reni*, and a few paintings by other artists.

- | | | |
|---------------------------------------|-------|----------------------------|
| 134. * Madonna della Pietà | . . . | <i>Guido Reni.</i> |
| 135. *Massacre of the Innocents | . . . | <i>Ibid.</i> |
| 136. *Crucifixion | . . . | <i>Ibid.</i> |
| 137. *Samson conquers the Philistines | . . . | <i>Ibid.</i> |
| 138. Virgin of the Rosary | . . . | <i>Ibid.</i> |
| 139. St. Andrea Corsini | . . . | <i>Ibid.</i> |
| 140. St. Sebastian | . . . | <i>Ibid.</i> |
| 2. Baptism of Christ | . . . | <i>Albani.</i> |
| 360. Madonna and Saints | . . . | <i>Niccolò da Foligno.</i> |
| 29. Assumption | . . . | <i>Simone da Pesaro.</i> |
| 30. Simone da Pesaro | . . . | <i>By himself.</i> |

Room B.

(*Sala dei Carracci.*)

- | | | |
|---|-------|--------------------|
| 13. Madonna and Carthusian Monks | . . . | <i>Guercino.</i> |
| 14. Death of St. Peter Martyr | . . . | <i>Ibid.</i> |
| 17. The Eternal | . . . | <i>Ibid.</i> |
| 25 St. Petronius with the Church (p. 279) | . . . | <i>Lor. Costa.</i> |

34. Communion of St. Jerome	<i>Ag. Carracci</i>
35. Assumption	<i>Ibid</i>
36. *Virgin and Child Glorified	<i>Ann. Carracci</i>
37. Madonna and Saints	<i>Ibid</i>
38. Assumption	<i>Ibid</i>
39. Annunciation	<i>Ibid</i>
42. *Madonna and Child, with Saints . .	<i>Lod. Carracci</i>
43. Transfiguration	<i>Ibid</i>
44. Calling of St. Matthew	<i>Ibid</i>
45. Birth of St. John Baptist	<i>Ibid</i>
46. "The voice of one crying in the Wilderness"	<i>Ibid</i>
47. Conversion of St. Paul	<i>Ibid</i>
50. The Saviour Bound	<i>Ibid</i>
206. *Martyrdom of St. Agnes	<i>Domenichino</i>
207. Virgin of the Rosary	<i>Ibid</i>
208. Death of St. Peter Martyr	<i>Ibid</i>

Room C.

(*Sala Tiarini.*)

182. Descent from the Cross	<i>Alessio Tiarini.</i>
183. Marriage of St. Catharine	<i>Ibid.</i>
163. Madonna Enthroned	<i>Simone da Bologna.</i>

Various sixteenth and seventeenth-century paintings of the family *Procaccini*.

Room D.

(*Sala di Raffaello.*)

61. *Madonna and Child	<i>Cima da Conegliano.</i>
89. *Virgin and Angels	<i>Innocenzo da Imola.</i>
116. Madonna, Child, and Saints	<i>Parmigianino.</i>
145. Visitation	<i>Tintoretto.</i>
152. ** St. Cecilia	<i>Raphael.</i>

This beautiful picture, the gem of the collection, represents the youthful patron saint of music listening to the heavenly song of six angels who continued the melody that St. Cecilia had just ceased to play on the organ. The figures of St. Paul, Mary Magdalen, and of the Saints in the background show the impression produced by the music, and the entire colour arrangement of the painting is most remarkable.

197. *Madonna and Child	<i>Perugino.</i>
198. St. Gregory's Supper	<i>Vasari.</i>

Room E.

(*Sala del Francia.)

64. *Madonna Enthroned, with Saints	<i>F. Cossa.</i>
78. *Madonna and Saints	<i>Fr. Francia.</i>
79. Annunciation	<i>Fr. Francia.</i>
80. Madonna and Child, with Saints	<i>Ibid.</i>
81. Madonna adoring the Child	<i>Ibid.</i>
82. Adoration of the Shepherds	<i>Ibid.</i>
83. Christ and the Angels	<i>Ibid.</i>
84. Madonna and Saints	<i>Giac. Francia.</i>
221. Madonna, Child, and Saints	<i>Giov. B. Francia.</i>
204. Mary Magdalen	<i>Timoteo Viti.</i>
371. Annunciation, and Saints	<i>F. Francia.</i>
372. Crucifixion	<i>Ibid.</i>
499. Madonna and St. Bernard	<i>Ibid.</i>

Leaving Room E we enter

Corridor V, containing paintings from the fourteenth to the seventeenth century of the Bolognese, Venetian, and Florentine schools, including works by *Giotto*, the brothers *Antonio*, and *Bartolomeo Vivarini da Murano*, and others. Descending some steps we come to the principal

Corridors, II, III, IV, with examples of *Guercino*, *Caravaggio*, *L. Giordano*, *Sustermans*, *Mengs*, and others.

Corridor VI contains a valuable collection of engravings and woodcuts.

Near the Church of S. Petronio are the

MUSEO CIVICO AND THE ARCHIGINNASIO ANTICO.

The **Museo Civico** is in the Palazzo Galvani, entrance under the Portico della Morte. Admission daily, 9 to 4 summer, 10 to 3 winter, 1 fr. ; Sunday free, 10 to 2. Catalogue for the Egyptian antiquities, 10 fr. ; for the vases, 20 fr.

In the court is a small chapel, which the custodian (who speaks English) will show. The first floor contains the

Museum of Antiquities, also the **Mediæval Museum**. Rooms I to IX consist of Egyptian, Græco-Roman, &c., antiquities. Room X consists of the valuable collection of Etruscan objects, excavated in and around Bologna, under the direction of Signor Zannoni, including monuments and tombstones found at the Certosa or Cemetery. This room contains the most important evidence of the different degrees of culture through which the inhabitants of Felsina passed. Room XI contains 14,000 Umbrian bronze articles.

The **Mediæval Museum**, in Rooms XII to XVII has a fine collection of Majolica of the sixteenth century, and a splendid variety of bronze articles, weapons, armour, enamels, ivories, sculptures, miniatures, &c., dating from the fourteenth to the nineteenth century.

Adjoining the Museum, in part of the same Palazzo Galvani, is the **Archiginnasio Antico** (formerly the University in 1562, previous to its removal, in 1803, to the Palazzo Cellesi), now used as the Public Library, containing 200,000 volumes. The lecture rooms, panelled with wood, are some of them worth visiting. The **Anatomical Lecture Room**, fragrant with cedar of Lebanon, and adorned with carved wooden statues of celebrated Professors, is the room where Galvani made his first experiments on a frog, and discovered the principles of electricity. Galvani's statue is opposite the Archiginnasio. The **Archives of the City** are in another part of the Palace, in a side street, near the Museo Civico.

THE UNIVERSITY,

celebrated as being one of the oldest, is still one of the best Universities in Italy. It was founded in the fifth century, and as early as the twelfth century acquired a European reputation, the number of its students being counted by thousands. It was removed in 1803 from the Palazzo Galvani to the Palazzo Poggi, but only the library (open daily 10-4, except Sundays), containing 170,000 volumes and thousands of MSS., and the observatory remain there, the faculties now occupying new premises in the Via Luigi Zamboni. Cardinal Giuseppe Mezzofanti, the celebrated linguist—he is said to have spoken fifty-eight languages—was Professor of Oriental Languages at the University, and was born here (1774): he died at Rome (1849). He became Professor of

Arabic at Bologna in 1804, chief keeper of the Vatican library in 1833, and was made Cardinal in 1838. The University possesses a staff of fifty professors, and fourteen hundred students, also a number of scientific institutions, natural history collections, clinical hospital, anatomical theatre, botanical garden, and observatory. In the Via Luigi Zamboni is situated

The **Geological Museum**, Professor Capelini, director, where may be seen on application an interesting collection of fossils, minerals from different parts of Europe and America, and prehistoric anthropological curiosities.

THE LEANING TOWERS

are in the middle of the city, and are the most curious buildings in Bologna. The **Torre Asinelli** built by Gherardo degli Asinelli, 1109, is 320 feet high, and can be ascended without great difficulty by 450 steps (fee, 50 c.). This leaning tower, though not so remarkable as that of Pisa (*see* p. 312) is four feet out of the perpendicular. The view from the summit is magnificent, commanding a fine panorama of the Alps, the Euganean Hills, and a pleasing prospect of the town and its environs.

The **Torre Garisenda**, or La Mozza, built by Filippo and Oddo Garisendi in 1110, is not so high as its neighbour, being only 163 feet, but is about eight feet out of the perpendicular. Dante alludes to this tower in the "Inferno" (xxx. 136). Why they were built nobody seems to know, as they are singularly unsuitable for any practical purpose. Many learned attempts have been made at guessing the secret of the Towers of Bologna. Solitary visitors are not allowed to ascend the Towers, but a companion can be hired for 50 c.

Bologna abounds with

PALACES,

scattered about the city. To the most interesting only will attention be called. Two are in the **Piazza Vittorio Emanuele**, a fine open space in the heart of the city, which is to Bologna what the Piazza della Signoria is to Florence. In the Piazza del Nettuno close by is the splendid **Fountain** of Neptune, executed 1564, and the large statue of Victor Emmanuel. The design of the fountain,

as a whole, was made by *Laurati*. The gigantic statue of Neptune is one of the most famous works of *Giovanni da Bologna*: it is eight feet high, and weighs ten tons.

Near here is the **Palazzo Comunale**, began 1290, restored 1888; façade, *Madonna Niccolò dell' Arca*; gateway, *Galeazzo Alessi*; statue in bronze of Pope Gregory XIII., by *Menganti*. The magnificent staircase in the interior—fifty-three steps—by *Bramante*. The saloons of the Palace contain frescoes and statuary. Opposite is

The **Palazzo del Podestà**, began 1201, façade 1485, is a handsome, massive building, the seat of municipal authority. It is chiefly celebrated as being the prison of the unfortunate Hensius (Enzio), King of Sardinia (see p. 279).

The handsome Portico de' Banchi, the work of *Vignola*, is a famous promenade; its fine arcade, united to the Portico del Pavaglione, extending 300 feet. It is adorned with some of the best shops in the town.

Palazzo della Mercanzia (the Chamber of Commerce) is a remarkable Italian Gothic structure, built 1294, restored 1439, and again in 1890. The shields of the corporations of the city, and armorial bearings of celebrated jurists, are kept here.

Near here is the castellated **Palazzo Pepoli**, Via Castiglione, built 1344—a handsome old structure, the gateways of which are richly ornamented.

In the **Palazzo Sampieri** (fee 50 c.) there is a collection of pictures—not of the value of the old collection, which was once one of the glories of Bologna, and was sold, and its treasures distributed to the Brera at Milan, and elsewhere. There are, however, some works of art well worth seeing (principally by pupils of Guido Reni and Guercino), especially the ceiling paintings, by *Guercino* and the *Carracci*. The following frescoes may be noted:—

Room I.

Jupiter with Hercules *Lod. Carracci*.

Room II.

Hercules and Virtue *Ann. Carracci*.

Room III.

Hercules and Atlas *Ag. Carracci*.

Room IV.

Hercules and Antæus *Guercino.*

Room V.

Hercules with Serpents *Guercino.*

A catalogue is provided for the use of visitors.

The **Palazzo di Giustizia**, formerly Ruini in the Piazza de' Tribunali, near the Piazza S. Domenico, has a fine façade by *Palladio*, and a colonnade by *Bibiena*.

The **Palazzo Bentivoglio**, near the Cathedral, centralises many interesting historical associations. Now occupied by artists.

Palazzo Fava, near the small church of the Madonna di Galliera, contains numerous frescoes by the *Carracci*, as also does the **Palazzo Zambeccari** in the Piazza di S. Paolo.

Palazzo Bevilacqua, with fine fifteenth century terracotta ornaments, and a superb court by *Gasparo Nadi*, 1483. In large room with beautiful wood ceiling the Council of Trent held sittings (1547).

HOUSES OF CELEBRATED MEN.

The **House of Benedict XIV.**, Casa Lambertini, Via della Campana.—Benedict XIV. (Cardinal Prospero Lambertini) was born at Bologna, 1675. In 1732 he was made Archbishop of Bologna; and in 1740 he succeeded Clement XII. on the papal throne. He did much to promote the advancement of his native town, and contributed largely to its Academy of Science. Died 1758.

House of Galvani, opposite Hotel Brun. Aloysius (Lewis) Galvani was born in Bologna, 1737, and studied in its University. His wife was the real discoverer of galvanism—having laid some frogs, which she was preparing for soup, beside a charged electrical machine; and it was she who observed the convulsion in the frogs which she touched with the scalpel, and communicated the discovery to her husband, who repeated the experiment at the University. He died in 1798. The house in which he was born has the following inscription:—

“Galvanum excepi natum luxique peremptum,
Cujus ab invento junctus uterque polus,”

His residence during the most influential part of his career was in the Corso. His statue is opposite the Archiginnasio (*see* p. 285).

House of Guido Reni.—Guido, who, like Raphael, is better known by his Christian than his surname, was born in Bologna, 1574. He studied here first under a Flemish artist, Denis Calvart, sometimes called Flammigo, and then visited the school of the Carracci. His marvellous, yet unequal productions, are distributed all over the world; but in his native town some of his finest works are preserved (*see* p. 280). The Angels, painted in fresco on the exterior of his house, are by his own hand. He died 1642.

The **House of Guercino**, No. 449 in the Piazza, at the back of S. Nicolo degli Albari.—Giovanni Francesco Barbieri, almost invariably called Guercino from a squint in his eyes (*guercio* = squint-eyed), was born at Cento (p. 265), near Bologna, in the Duchy of Ferrara, 1590. His first exhibition of genius was at the early age of ten, when he painted the figure of the Virgin on the front of his father's house. He studied under Cremonini and Benedetto Gennari, but afterwards in the School of the Carracci in Bologna. His principal works are at Rome. Died at Bologna in 1666.

The **House of Rossini**, Via Mazzini, No. 26.—This charming house, which is adorned with quotations from Cicero and Virgil in large gold letters, was built by the great musician in 1825. He lived here until the occupation by the Austrians, when he retired to Florence. Died 1868.

Bologna holds a high position in regard to **music**—many operas of world-wide celebrity having been brought out here. Among those of recent date may be mentioned Wagner's *Tannhauser* and *Lohengrin*, and the sacred dramatic oratorios by the young priestly composer, Perosi (1898); in fact, there is no city in Italy where the science of music has attained so perfect a development; and an opera heard here during the season, October, November, and December, may be relied upon as a musical treat.

The **Liceo Rossini**, or School of Music (in the Convent of S. Giacomo), is an institution whose influence has been felt wherever music has been heard. The Library of the Lyceum has 17,000 vols. of printed music, and the richest collection of MS. music in the world.

Public Gardens.—A new attraction in the city consists in the *Giardini Margherita*, charming public garden and

promenade, with a music pavilion in which concerts are given, beautifully situated between the town and the adjacent hills. The main entrance is near the tramway terminus at the Porta Stefano.

Interesting as is the city, not less so are

THE SUBURBS.

and no one who has a day or two to spare for a visit to Bologna should fail to ascend to **S. Michele in Bosco**, outside the Porta d'Azeglio, formerly an Olivetan monastery, converted into a Royal villa in 1860, and now an orthopædic hospital. The **view** from the fine promenade—or, better still, from a hill a short distance beyond—is magnificent. The church and rooms contain a few good paintings and some damaged frescoes. Close by is the splendidly situated villa of Count Revedin, which may be visited in the owner's absence.

At no great distance hence is the approach to the famous pilgrimage Church of the **Madonna di S. Luca**, on the Monte della Guardia. The **portico** leading to the Church commences just outside the Porta Saragozza, and is close upon two miles in length! The ascent of the hill is by an easy gradation; fifteen chapels of the Rosary are passed, and the scenery around increases in beauty as the traveller continues his pilgrimage. There are no fewer than 666 arches; and this wonderful covered-way is pleasant on a hot day for its shade, and on a wet day for its shelter. It was commenced in 1674 and completed in 1739. At the top of the mount is the Church of the Madonna di S. Luca, so named from its possessing an image of the Virgin said to have been the work of St. Luke. The church is a marvel of beauty, and is well worth a visit, while the **view** is one of the finest in this part of Italy—combining Alps, Apennines, Adriatic, plains, cities—and should on no account be left out of the tourist's programme.

THE CERTOSA

(*Carthusian Monastery*)

may be visited either going to or returning from the Church of the Madonna di S. Luca, as it is but a short distance

from the commencement of the portico, about a mile outside the Porta S. Isaia. The monastery was suppressed in 1791, and in 1801 it was consecrated as a **Campo Santo**. Many travellers have an aversion to visiting a cemetery, and imagine it may be passed over with advantage. Doubtless this is true of some, but it is not so of the cemetery of Bologna. It is perhaps hardly saying too much to aver that there is not a more charming cemetery in Europe. It is one of the most interesting sights in Bologna. There are many old tombstones and sarcophagi; there is a handsome church, with some good paintings; there is a pantheon, with busts of the learned men of the city who lie buried here; but the great charm of the place is in its general effect, its perfect arrangement, its exquisite groups of marble statuary, and its novelty. It is unlike any other Campo Santo in Italy. It occupies the site of an old **Etruscan** burial-ground, which was discovered in 1869, from which tombstones, &c., were excavated and lodged in the Museo Civico (*see* p. 284).

Admission can always be obtained on application ($\frac{1}{2}$ fr.). The custodian takes an intelligent interest in pointing out everything remarkable in the place. Fee optional.

Travellers to Brindisi and the East can join the Indian Mail train ("P.O." Express) at Bologna, which leaves Bologna for Brindisi every Sunday at 3.15 a.m. (*Time-table subject to change.*)

From Bologna to Ravenna.—Train to Castel-Bolognese; branch line from thence to Ravenna (*see* p. 292).

From Bologna to Pistoja, for Lucca, Pisa, and Leghorn (pp. 297, 301).

From Bologna to Pistoja and Florence (p. 297).

From Bologna to Ferrara (p. 263).

From Bologna to Brindisi (*see* above).

From Bologna to Rome, by Ancona.

BOLOGNA TO RAVENNA.

The distance from Bologna is fifty-three miles; time occupied on journey about three hours.

The train proceeds on the line towards Ancona as far as to Castel-Bolognese (*see* p. 356), where there is a branch to Ravenna.

RAVENNA.

(Hotels—*see* Appendix.)

(Population, 12,000.) This city, one of the oldest in Italy, is full of interest, its treasures of ancient church decoration being marvellous. The See of Ravenna was founded by S. Apollinaris, a disciple of St. Peter (A.D. 44), and has sustained a respectable history from that time. It was once the mistress of Rome; it is now little more than a provincial town. Many writers have extolled its strange beauty. It will be remembered that Lord Byron dwelt here for two years, and declared that no other town in Italy could compare with it. During his residence he produced several of his most important works.

The town is only three miles in circumference, and the objects of note are therefore at no great distance apart. It is quite possible to visit them in a day, although two days will by no means exhaust the interest of the traveller.

Ravenna, though now nearly five miles from the sea, was once a port of some importance. The *Portus Classis* was built by Augustus, and became one of the two great stations for the Roman fleet, Misenum being the other. Ravenna was the residence of several emperors of the West after the separation of the Eastern and Western Empires. Honorius came thither from Rome in 402. Theodoric the Goth, after the fall of the Empire, made Ravenna the capital of the kingdom, and for many years it remained under the dynasty of the Astro-Goths. When the Goths were overthrown by Narses, that General was appointed by Justinian Exarch of Italy, and the city was ruled by exarchs for a period of nearly two hundred years. In the Middle Ages it became, like most other Italian cities, a republic; and during the strife of Guelphs and Ghibellines it had its own parties, headed by the two families Tarversari and Polenta. In 1440 the town was taken by the Venetians, and retained by them till 1509, when it was ceded to the Pope. In the year 1512, during the Italian war with France, a great battle was fought near Ravenna, in which it is said twenty thousand persons were killed, the French under Gaston de Foix opposing the Spanish and Papal troops. The battle was decided in favour of the French, but Gaston de Foix perished. Since then little of importance has occurred to Ravenna beyond the usual vicissitudes of Italian cities.

The **Cathedral**, rebuilt in the 18th century, retains scarcely any traces of the original, built by St. Ursus in the 4th century, except the campanile. The objects of interest in the church are:—

NORTH TRANSEPT.

Falling of the Manna	<i>Guido Reni.</i>
In the Lunette above—	
Melchisedec meeting Abraham.	<i>Ibid.</i>
Lunette above Sacristy—	
Elijah fed by the Angels	<i>Ibid.</i>

The Choir contains a sarcophagus with the remains of nine bishops and a silver cross of S. Agnellus.

In the **Sacristy** is the throne of S. Maximianus, composed entirely of ivory, and richly adorned with *bas-reliefs*.

In the South Transept tombs of St. Barbatian, St. Rinaldus, and several valuable marbles.

The Cathedral once had a magnificent door of vinewood, but only a few fragments now remain, and they are kept behind the Grand Door.

The **Baptistery** (*San Giovanni in Fonte*) is an octagonal building with two ranges of arcades in the interior, one rising above the other. It is said to have been founded by St. Ursus, in the 4th century, on the ruins of a Roman bath. The cupola is decorated with fine 5th-century mosaics, representing the Baptism of Christ, surrounded by the Twelve Apostles. The Baptismal Vase is of white marble and porphyry.

The **Church of S. Vitale** is a magnificent basilica, erected in 526, in imitation of Sta. Sophia at Constantinople, in the reign of Justinian, on the spot where St. Vitalis suffered martyrdom; the interior, which has much suffered from injudicious restoration, abounds in elaborate mosaics and reliefs. The paintings in the dome are modern, and in bad taste; the dome itself is made of earthen pots, a curious work, and this is the best of its kind. In the Choir, which is as gorgeous as a piece of the Alhambra, and of great historical interest, the **Mosaics** represent the Court of Justinian and Theodora. In the vault of the choir, the Saviour enthroned on the Globe; to the right, St. Vitalis the martyr; the left St. Ecclesius, with a model of the church. Other mosaics found here include the Twelve Apostles, the Sacrifices of the

Law, the Sacrifice of Abel, the Offering of Melchisedec, Moses in Midian, Moses on the Mount, etc. Special attention should be paid to these mosaics, as they are among the greatest curiosities of Ravenna. Near the Choir are the celebrated Greek *bas-reliefs* known as the Throne of Neptune. In the vestibule of the sacristy is a Roman *bas-relief*, representing a sacrifice. There are but few paintings of any value in the church; but the Roman and early Christian sculptures at the back of the church (north), near the monument of the Exarch Isaac, are valuable.

Near here (consult Sacristan of S. Vitale) is the

Church of Santi Nazario e Celso, known also as the **Mausoleum of Galla Placidia**. It was built by the Empress Galla Placidia, daughter of Theodosius the Great, and mother of Valentinian III., about the year 440, restored 1898. It is a mass of gorgeous mosaics, reliefs, and other decorations. The altar of alabaster is now in the Church of S. Vitale. The chief objects of historical interest are the three solemn sarcophagi, "the only Tombs of the Cæsars, Oriental or Occidental, which now remain in their original places."

I.—The Sarcophagus of Galla Placidia behind the high altar. It was possible till the year 1577 to view, through a small aperture in one of the sides, the corpse of the Empress, seated on a throne; but it was in that year totally destroyed by fire, caused by children playing with a lighted candle.

II.—The Sarcophagus of the Emperor Honorius II., brother of Galla Placidia.

III.—Sarcophagus of Constantius III., her second husband, father of Valentinian III.

S. Maria in Cosmedin, an octagonal building, once the oaptistery of the adjoining Arian Church of Spirito Santo. The dome represents the Baptism of Christ in the Jordan. The faded frescoes on the walls are 18th century.

Sant' Appollinare Nuovo was an Adrian cathedral (500), built by Theodoric, but subsequently consecrated for Roman Catholic worship by Archbishop St. Agnellus. The marble columns, twenty-four in number, which divide the nave from the aisles, are from Constantinople.

The **Mosaics** on the walls of the nave are exquisite; they represent—

LEFT.—The town of Classis.

Virgins and Magi worshipping the Infant Saviour.

RIGHT.—Ravenna, with church of S. Vitale and palace of Theodoric.

A procession of twenty-five Saints receiving the blessing of the Saviour.

Besides these there are a great number of other mosaics ; an Early Christian Pulpit ; and the remains of S. Apollinaris, said to be preserved in this Church.

There are other churches in Ravenna well worth visiting, especially the Basilica of **S. Giovanni Evangelista**, near the Railway Station ; Sant' Agata, near Porta Sisi, Sta. Maria in Porto, in the Corso, etc.

The greatest object of interest in Ravenna to many is the **Tomb of Dante**, close by the church of **S. Francesco**, in which place his remains were originally interred. Opinions differ as to the taste in which the monument is erected, but the devotion which has been paid by genius at this shrine is beyond question. Chateaubriand, Alfieri, Byron, and many others have found new inspiration while paying their devotion here.

Dante died in Ravenna, 14th September, 1321, aged 56.

His mausoleum was erected in 1482 by Bernardo Bembo of Venice, father of the celebrated Cardinal Bembo, from designs by *Pietro Lombardi*. It has twice been restored since that time. The remains of the poet were placed in the sarcophagus in 1865, when they were discovered in a chapel annexed to the church of S. Francesco, having been hidden there, it is presumed, in order that they might not be taken by the Florentines. The celebration of the sexcentenary anniversary of Dante's birthday, when the bones of the poet were placed in the urn in the mausoleum, was one of the grandest days in the history of Ravenna. The Latin epitaph upon the tomb is supposed to have been written by Dante himself.

In the **Public Library** is shown the visitors' book, formerly kept at the tomb. It contains many interesting entries, especially one by Pope Pius IX., on the occasion of his visit in 1857.

The **Archiepiscopal Palace** (admission 50 c.) contains the Cappella di San Pier Crisologo (Archbishop of Ravenna,

449, born at Imola), a 5th century square-vaulted chapel adorned with ancient mosaics of saints, angels, &c. The archives number some 25,000 documents on parchment.

The **Accademia di Belle Arti** (admission 50 c., to 2 p.m. only) contains pictures by local artists, *Vasari*, *L. Longhi*, *Colignola*, and others; also casts, busts, and statues from Canova's studio.

In the court of the Accademia is the entrance to

The **Monastery of Classe**, containing the **Municipal Collections** (open 9-3 week-days, Sundays and holidays, free, 9-12, no catalogue). In the lower rooms is the *National Museum*, containing specimens of Roman, Byzantine, Greek, and Etruscan architecture, inscriptions, and sculptures. On the first floor is the **Biblioteca Comunale**, containing 70,000 volumes and 700 manuscripts (admission daily, except Sundays, 10-2). The manuscripts include letters of Cicero, of Aristophanes, of Dante, prayer-book of Mary Stuart, &c. In other rooms are collections of bronzes, ivories, majolica, medals, minerals, &c., &c.

Byron's House (formerly the Palazzo Rasponi) is near the tomb of Dante. He resided here for about two years (1819-21).

The **Mausoleum of Theodoric**, or the *Rotonda*, is nearly half a mile beyond the Porta Serrata (across the railway). It was built by the Emperor himself, and here he was buried; but when the Arians were expelled the Catholics scattered his remains, and robbed the tomb of its chief ornaments.

One of the greatest curiosities in the neighbourhood of Ravenna is the church of **Sant Apollinare in Classe**, about three miles from the Porta Nuova. It is a magnificent basilica erected 534, restored 1779, and is considered by architects to be a noble specimen of Christian art. Gratuity. Rail to Classe, or carriage, 4 fr. (one horse) there and back. The traveller who journeys so far out should visit the *Pineta* or **Pine Forest**, celebrated in the poems of Dante, Boccaccio, Byron, Rogers, &c. Many of the trees, however, have been destroyed by fire, by severe winters and storms.

Return to Ravenna by way of the Gothic church of **S. Maria in Porto Fuori**, a basilica with an open roof, built by Bishop Onesti, in fulfilment of a vow made during a storm at sea in 1096. There are some old frescoes in this church which have often been erroneously attributed to

Giotto; they are probably by his pupils. The massive clock tower is supposed to be part of an ancient lighthouse, the harbour having been formerly situated where the church now stands. Dante mentions this church (*Paradiso* xxi., 123).

Ravenna to Forli.—Steam trams run five times a day between these stations, offering facilities for travellers going to Ancona, &c., to leave Ravenna a short time in advance, so as to enable them to visit the town of Forli.

BOLOGNA TO FLORENCE,

Viâ Pistoja.

From Bologna to Pistoja, 62 miles; Pistoja to Florence 21 miles, railway in 3 to 5½ hours. Dining Car on the "rapid express."

On quitting Bologna the line passes the fortifications that have made it a vast entrenched camp, guarding the Apennine Passes. The *Reno* now flows under a bridge of fifteen arches, which are twenty mètres wide. At this point the road turns to the left, leaving the line of Plaisance and nearing the station of *Borgo-Panigale*. Looking towards Bologna, the whole of the city can be seen; the leaning towers, the large naves of the principal churches, the cemetery spire, and towering above all, the church of the Madonna di S. Luca, with its long portico.

Leaving **Borgo-Panigale**, the line keeps to the left, and approaches the *Reno*, giving a view of the hills on the opposite side of the river, at the foot of which is a great hemp-spinning manufactory, with its high chimneys. Before arriving at the station of *Casalecchio* the line bends in order to avoid a fortification, which forms the abutment of a neighbouring bridge over the *Reno*. Opposite the station, and below the *Vil'la Sampieri*, the waters of the *Reno* are retained by a great reservoir, a very ancient and interesting work, intended to form a canal going to Bologna; and further on are the works for the preparation of rice.

At **Sasso** the traveller will remark a gigantic mass of rock, named the Sasso, which rises on the right, forming a promontory, and giving its name to all the surrounding country. One side of the view is limited by the perpendicular side of the Sasso; but, on leaving the station, it will

be seen that on the right side it stretches out into the important valley of the *Setta*, a torrent which takes its rise on the top of the Apennines, and, carried by an aqueduct, supplies Bologna with water, p. 277. Soon after leaving Sasso, the traveller passes through the first of forty-six tunnels, which had to be pierced before arriving at Pistoja. At the end of this tunnel, which is 130 yards in length, is the station of

Marzabotto, situated in a little plain. Upon one of the hills which surround it rises the villa of M. Aria, where is to be seen a very curious collection of Etruscan works of art, in earthenware, bronze, and even in gold, which were discovered in the neighbouring necropolis of *Misano*. **Vergato** is a town of about 700 inhabitants; it was from the fifteenth century the residence of the Lords or Captains of the Mountains, who have all sculptured their arms upon the interior walls of the palace, now occupied by the Commune. On leaving the station the *Vergatello* is crossed, and the road again plunges into the valley of the Reno. To the right rises *Mount Cavallaro*, and to the left *Mount Ovolo*, which overlooks the whole of the surrounding country, and from the summit of which can be seen the hills near Bologna. The tunnel of *Riola* is the last of the important works made to avoid the loose earth, which at some points covers the solid base of the mountains; it is nearly a mile in length. At the extremity of the tunnel is the station of

Riola, where is seen to the left a château, rebuilt by the Count Mattei. Its turrets rise from an eminence overlooking the confluence of the Reno and the *Limentra*, and add an additional beauty to the surrounding country. The road runs again by the side of the Reno, and recrosses it upon a bridge of about forty mètres in length, and enters the long tunnel of *Casale*. The line continues at the foot of the hill by the side of the Reno, passes the valley of the *Setta*, and arrives at

Porretta, whose name will be more and more known with the increase of communication, on account of its sulphurous springs, which have existed from time immemorial, and have obtained for it the name of the *Barèges* of Italy.

Leaving the station of Porretta, an iron bridge is thrown over the Reno. By means of a tunnel, a counterfort formed of stone is crossed, which is converted into an inexhaustible quarry, from whence are hewn the blocks destined for the piers

which protect the railway along the river. Then we soon arrive at the bridge of *Venturina*, which formerly formed the boundary of the Tuscan and Pontifical States; the landscape is here more open, owing to the confluence of the Reno and the Limentra, the valley of which extends some distance. The line makes a *détour*, crosses the road by a small tunnel, and, as by way of contrast to the extensive landscape just quitted, a wild gorge is entered, hemmed in by perpendicular mountains, which hide the view. The abrupt and solitary mountains, and the water falling in cascades, resemble Swiss scenery. When the *Mill of Pallone* is reached the view enlarges, and the picturesque valley of *Randaragna* is seen; in it, and on the mountain sides, nestle the habitations that form the commune of *Boschi*.

The culminating point of the line is at **Pracchia**, 2,000 feet above the level of the sea; to attain this point the Reno has been crossed nineteen times, and twenty-three tunnels, making together a length of about five miles, passed through. Leaving the station of Pracchia, the longest of all the tunnels is entered, being nearly $1\frac{3}{4}$ miles; it is on a slope towards Pistoja, and is lined throughout with masonry. At the end of the tunnel is a viaduct crossing the valley of the *Ombrone*, at the top of which can be seen the station of **Piteccio**; twelve kilometres have to be traversed before arriving there. Five successive tunnels have been pierced in the same valley; that of *Signorino* is 1,162 yards in length, and passes into the valley of *Brana*, which offers the most beautiful perspective of the line. From the viaduct placed between two tunnels the city of Pistoja is seen spread out beneath, and the whole of the plains of Tuscany, bordered towards the south with mountains. The line turns again into the valley of the *Ombrone*, taking the opposite direction to that just left. Another series of tunnels presents itself, and the valley, with its great viaducts above, is seen as the traveller proceeds on the mountain side. Then the more than half-circular tunnel of *Piteccio* is entered. Its windings lead to the station of

Piteccio, situated upon the steep mountain side, about thirty-three yards above the *Ombrone*, which flows at its feet. Over a space of a little more than $8\frac{1}{2}$ miles the railway has descended 355 yards; but the line has had to cross twice over the same area, go through nineteen tunnels and over two viaducts; and 250 yards have still to be

descended before arriving at Pistoja ; not only four tunnels have to be passed, but four viaducts, three of which are about fifty-four yards in height, deep trenches, and high banks.

The *Villa Colonna*, placed upon a sort of promontory, overlooking the valley, is passed ; then, in going out of the tunnel of *Ponzana*, a tower is seen, to which has been given the name of *Catalini*, in memory of that Roman, who fought a battle upon these mountains against the soldiers of Antony, where he was killed with all his followers. Tradition signalises this as the spot mentioned by Sallust, through which flows a stream, called from time immemorial the *Fossa Sanguinaria*, near which Roman weapons have been found. Then through the last tunnel, which brings the traveller to the *Brana* ; and soon after, amid picturesque structures, remains of ancient temples, and a lake, the celebrated *Villa Pucini* is reached. After having passed the royal road to Modena, the train arrives at the station of **Pistoja**.

Pistoja.

(Hotels, *see* Appendix.)

(Population 14,000.) A large, well-built city, and railway junction, but not possessing sufficient interest to detain many visitors. Its history is closely associated with that of Florence. Briefly it is this. It was a Roman colony, *Pistoria*. Catiline was defeated and slain near here. (*See* above.) Desiderius, King of the Longobards, enclosed it with walls. It was subjugated by Florence, 1150. In the thirteenth century, out of the quarrels of a Pistojan family, named Cancellieri, the two factions of the Bianchi and Neri originated. In 1306 the Florentine Neri almost demolished the place, and Pistoja for ages became subject to Florence. Pistols are said to have been invented at Pistoja.

The principal things to see in the city are —

The **Cathedral** (twelfth century), good paintings, *bas-reliefs*, and monuments ; notably that of Cino da Pistoja, a contemporary of Dante, and himself celebrated as poet and jurist. The Campanile was originally a fortified tower. The **Bapistry**, has handsome doors, and a richly decorated font.

There are a dozen good churches, the most interesting being the Church of **Sant' Andrea**, with a fine pulpit by *Giov. da Pisa*, **San Francesco al Prato**, with an interesting

chapter-house. **San Domenico**, good paintings and monuments. The **Madonna dell' Umiltà**, a beautiful domed church with frescoes by *Varini*.

Among the other buildings of interest are the **Palazzo Pretorio** (courts of justice), the **Palazzo del Comune**, fine woodwork, frescoes, and a small picture gallery; and the **Ospedale del Ceppo**, with a magnificent frieze by *Giov. della Robbia*.

Resuming the journey to Florence, the scenery is very fine and picturesque. *Montale-Agliana* is the first station, and next

Prato, an important town, with a population of 18,000. It is prettily situated, and contains several objects of great interest, principally the Cathedral, with many works of art, sculptures by *Donatello*, paintings by *Fra Filippo Lippi*, &c.; and a picture gallery, small but good, in the Palazzo Comunale. (Fee, 50 c.).

Steam Tramway to Florence, 80 c. or 1 fr. 10 c.; return, 95 c. or 1 fr. 60 c.

There is not much more to note in the course of the railway journey. Stations *Calenzano*, *Sesto*, *Castello*, *Rifredi*, are passed, the Dome of Brunelleschi is seen, and Florence is reached.

Florence (p. 372).

PISTOJA TO LUCCA AND PISA.

Six trains a day, doing the journey in 2 to 3 hours.

The first station is *Serravalle*, a strong fortress when Pistoja was at war with Lucca. *Pieve Monsummano* the station for **Monsummano** (Hotel, *see* Appendix), warm baths, and Grotto with hot vapour, suitable for cure of rheumatism and gout.

Cable tramway to **Montecatini**, a little village near Bagni di Montecatini (Hotel, *see* Appendix) the scene of a famous battle between the Florentines and the Ghibelline prince of Pisa and Lucca, Uguccione della Faggiuola, in 1315, when the Florentines were worsted. These celebrated baths attract many visitors. Mineral waters similar to those of Marienbad and Carlsbad, much renowned for diseases of liver and stomach. There are 23 saline springs.

Continuing through very pretty country, *Borgo a Buggiano*, *Pescia*, *S. Salvatore*, *Altopascio*, and *Porcari* are passed, and the train arrives at the old-fashioned, picturesque town of

NORTHERN ITALY.

LUCCA.

(Hotel—see Appendix.)

Lucca, formerly the capital of the duchy, and now a province, with a population of 44,000, is situated in a fertile plain; it is an interesting place, with a handsome Cathedral, and some churches founded more than a thousand years ago.

“Luca” is first mentioned in 218 B.C., and later was often visited by Cæsar, Pompey, and Crassus. After the fall of the Roman empire “Luca” was governed by princes of its own; from one of these, Azon, Marquis of Este, and the only sister of the Duke of Corinthia, sprang the royal and ducal families of Hanover and Brunswick.

The town is surrounded with ramparts, planted with trees, forming a delightful promenade. The streets are clean and well paved, the public buildings are well worth inspection, and the environs are charming. The principal things to see are—

The **Cathedral of S. Martino**, erected in 1070, which contains some admirable works of art. The rich *façade*, by Guidetto, dates from 1204. The stained glass in the side windows is modern, by *Pandolfo da Pisa*. The altar-pieces are by *Passignano*, *Zuccherò*, *Tintoretto*. The **Right Transept** contains the beautiful marble monument of Pietro de Noceto, by *Matteo Civitelli*; the Cappella del Santuario a Maddonna by *Fra Bartolomeo*, greatly admired. In the Nave is a small chapel of marble. In the left aisle, altar-pieces and frescoes. The **Cathedral Library** contains a valuable collection of miniatures.

The **Church of S. Giovanni** dates from the 12th century. The *façade* is modern.

S. Romano, built in the 7th or 8th century, remodelled in the 17th, contains a monument and a recumbent figure of St. Romanus; two fine works by *Fra Bartolomeo* have been removed to the Picture Gallery.

S. Frediano, a basilica of the 7th century, *façade* of the 12th century, with twenty-two columns (8 ancient), contains old frescoes, ancient fonts, and pleasing altar-pieces.

Of the palaces, ancient or modern, the one most worth visiting is the **Palazzo Provinciale** in the Piazza Grande, open daily, 10 till 2 (except Sundays and festivals), 50 c. On the first floor is a **Picture Gallery**, displayed in six rooms:—

First Room.—5. *Madonna della Misericordia, Fra Bartolomeo.* 12. *God the Father, with Mary Magdalene and St. Catherine of Siena, Fra Bartolomeo.* Both pictures formerly in the Church of S. Romano.

Second Room.—3. *Holy Family, Andrea del Sarto.* 15. *St. Mark releasing a Slave, Tintoretto.* 20. *Crucifixion, Guido Reni.* 40. *Portrait, Tintoretto, &c.* 46. *Titian, Holy Family.*

Third Room.—1. *Peasants and winter landscape.* 18. *Adoration of the Magi, Gessi.* Portraits.

Fourth Room.—9. *St. Barbara, Botticelli.* 16. *Madonna with Saints, Lippi.* 15, 18. *Borgognone Battle pieces.*

Fifth Room.—School of Lippi and Pisano.

Sixth Room.—Modern paintings. 4. *Carved stairs inlaid.*

The **Galleria Mansi** in the Via Galli Tassi, 17, contains a good private collection of paintings, principally by Dutch artists, to which visitors are admitted; small fee.

The **Libraries** are of great value, containing rare editions, manuscripts (including poems of Tasso), and early specimens of printing; the principal are the **Biblioteca Reale**, the **Archiepiscopal**, and the **Cathedral** libraries.

The **Railway Station** is close to the town, but cabs await passengers; fare 1 fr., baggage extra.

Post Office in the Palazzo Pubblico, or Provinciale.

Cabs. Per drive, 1 fr.; per hour, 2 fr., each additional hour 1 fr. 50 c.

Visitors should drive to the royal **Villa di Marlia** (gardens, fountains, &c.), the **Bagni di Nerone** (Roman ruins), the **Aqueduct**, with 459 arches.

The Baths of Lucca (Bagni di Lucca)

are sixteen miles to the north of Lucca, and may be reached by carriage with two horses (15–20 fr.) in 2 hours, by steam-tram and omnibus in 2½ hours, 3 fr., or by rail in 1 hour.

The Baths of Lucca are composed of several villages in the valley of the Lima, connected by shady walks. The principal village is **Ponte a Serraglio**, charmingly situated by the river, with hotels, casino, shops, carriages, and physician.

The various springs and bathing establishments, such as the **Bagno Cardinali**, the **Bagno Bernabo**, the **Bagno Docce-basse**, the **Bagno Demidoff** (for the use of the poor), will be

found on the side of the hill overlooking the valley, or by the side of the Lima. The waters contain sulphates and carbonates of lime, carbonate of iron, and chlorides of sodium and magnesia; their principal beneficial action is on the digestive organs. About a mile up the river, by the right bank, are the beautifully situated baths at

Villa, and **Bagni Caldi**, the next villages, reached through avenues of chestnut trees, and provided with hotels, casino, English church, shops, English physicians, and chemist. English visitors frequent chiefly the hotels and apartments in Villa. Season, May to October. The mud-baths are highly recommended for cases of gout and rheumatism.

The valley of the Lima is a healthy, cool summer retreat, abounding in pleasant walks and delightful excursions. The different springs vary in temperature from 88° to 130° Fahr.

Railway from Lucca to Viareggio, 14 miles (see p. 316).

Leaving Lucca, the train passes round the beautiful Monte S. Giuliano (*cf.* Dante's *Inferno* xxxiii, 30). Then *Ripafratta*, *Rigoli*, *Baths of S. Giuliano*, and crossing the Arno Pisa is reached.

Pisa (p. 309).

PISA TO FLORENCE.

Viâ Empoli.

Fifty miles by rail in 1½–2 hours, 9 trains a day in each direction.

Soon after leaving Pisa the railway traverses a beautiful and fertile district, with Monti Pisani on the left. The stations of *Naracchio*, *Cascina*, *Pontedera*, *Romano*, *San Miniato al Tedesco* are passed. Next comes

Empoli, on the Arno (population, 7,000), the seat of a bishop. (Branch railway to Siena and Chiusi). Cathedral with fine *façade* (1090); small museum near the high altar.

At Empoli a curious custom is observed each year on the 12th May. A donkey is dropped from the top of a campanile dominating the town, and usually it reaches the ground without injury, amid the applause of thousands of people who collect there from all parts of Tuscany. The animal's fall is made as slow as possible by means of parachutes, and on reaching *terra firma* it is broken by heaps of straw and mattresses.

The origin of the custom is thus explained. In the middle ages the lord of Empoli, being at war with the lord of San Miniato, laid siege to the latter's castle, of which traces are still visible a few kilometres distant from Empoli. The besieged to annoy their adversaries exhibited a large notice to the effect that San Miniato would be taken when the besiegers' donkeys were able to fly.

The lord of Empoli lost no time, and raising the siege for a few hours, he assembled his army at the foot of the donjon of Empoli, from which, by his orders, a donkey enveloped in wrappings so as to seem an enormous ball was precipitated on a heap of cushions already prepared. The donkey having made the descent in safety, the lord of Empoli, drawing his sword, exclaimed, "Our impudent enemies have themselves indicated the day of their defeat, for the donkeys of Empoli can fly: here's a proof of it!" His men immediately marched upon San Miniato and took it by assault.

Ever since that time, on the anniversary of the taking of San Miniato, a donkey has been let down in the way described, to commemorate the event.

Not far from Montelupo the *Arno* is crossed. The next stations are *Signa* and *San Donnino*, the latter being only six miles from Florence.

GENOA TO PISA.

(Railway 103 miles, 4 to 7 hours.)

Several new lines of railway have been opened in recent years in Italy, but none of greater importance than this which connects Genoa with Spezia and Pisa by the far-famed route of the Riviera di Levante, thus completing the connections of the Corniche Line with the coast route from Genoa to Civita Vecchia. The distance between Genoa and Pisa is about 103 miles, and the "direct" train performs the journey in about four hours. The views throughout are charming, as the route combines with the scenery of the carriage road a view of the open sea, with its exquisite bays and beautiful coast effects. Unfortunately, many of the views and the beauties of the scenery are lost to railway-travellers, owing to the numerous tunnels, of which there are seventy-two between Genoa and Spezia. The stations passed are *Sturla*, *Quarto*, *Quinto*.

Nervi (Hotels, *see* Appendix) is a small town of about 8,000 inhabitants, surrounded by lemon groves and beautiful villas. It is becoming a favourite winter residence for English and Germans, owing to its sheltered position and mild climate, and is warmer and freer from wind than Pegli. It is much frequented by Italians in summer for the sea

bathing. Good Hotels and Pensions are numerous, and the surrounding scenery is beautiful in the extreme. First-class concerts take place on the Corso, and an annual carnival and battle of flowers are held. English and German physicians. Electric tramways to Genoa. English Church service in the Eden Hotel. Leaving Nervi the train passes *Bogliasco, Pievi di Sori*. Fine view from aqueduct. **Recco**, very prettily situated, and good starting point for the ascent of Monte di Portofino (2,100 feet) from Ruta. (Hotel, *see* Appendix). *Camogli*—then through a tunnel in the rock forming the promontory of

Sta. Margherita Ligure (Hotel, *see* Appendix), a pleasant, quiet, seaside town of 7,000 inhabitants, frequented as a winter residence by English and Germans. Hotels and pensions, some with gardens on the seashore. The view is very fine on emerging from the tunnel, and skirting the Bay of Rapallo. The prettily-situated fishing village of Portofino (Hotels, *see* Appendix) is about three miles from Sta. Margherita Ligure. The town of

Rapallo (Hotels, *see* Appendix), also a winter resort, is quaint, its arcades and towers very picturesque. English Church service in the Grand Hotel Royal. English physician. Good climate, pleasant excursions. (Population, 10,000.) Ascent of Monte Rosa. There is a pilgrimage church (Madonna di Montallegro) hard by, with a miraculous picture; a fête is held yearly in honour of the miraculous arrival of this picture in Italy. Then *Zoagli* and through a most charming district abounding in lovely views (which, however, are almost entirely missed in the train) to

Chiavari, another of those picturesque towns which can only be seen in Italy. It bristles with towers, and is beautifully situated in the centre of the bay. (Starting point for the ascent of **Monte Penna**, 5,700 feet.) Then *Lavagna* and

Sestri Levante (formerly the terminus of the railway) which stands on a promontory, with the sea on both sides. (Hotels, *see* Appendix.) Good bathing here. Winter resort for nervous patients. Charming walks. Good hotels. (Lovely drive to Spezia by road 36 miles.) Then stations *Riva Trigoso, Moneglia, Framura, Bonassola, Levante* (Hotel, *see* Appendix), *Monterosso* (the coast is here of a more rugged character), *Corniglia, Riomaggiore*, and

SPEZIA.

(Hotels, *see* Appendix.)

Spezia stands at the head of the Gulf of Spezia, in a beautiful situation, between two fortified ranges of rocks, protected also by the Diga Subacquea, an embankment nearly two miles long, constructed in 1874. It is a favourite bathing and boating place, and the environs are delightful, notably Porto Venere. Its most remarkable structures are the old citadel and the ancient castle of the Visconti. In the bay may be seen the strange appearance, called *polla*, a hemispherical swell of the sea caused by a submarine spring of fresh water. The diameter of the *polla* is twenty-five feet.

Spezia (population 39,000) possesses one of the largest and safest harbours in Europe, and in recent years has become the great Dockyard and Arsenal of Italy, where the largest ironclads are made and repaired. The Royal Dockyard stands on an immense extent of ground, covered with modern docks, building slips, factories, engine-houses, &c., which can be visited, if permission be obtained by the **British Vice-Consul**, A. J. Ogston. Spezia is situated in the midst of a beautiful country, and is much resorted to by Italian families in the summer for sea-bathing, and by English families in winter for its moderate climate. Resident English physician in winter.

Spezia is well protected from cold winds, being surrounded on the land side first by hills from one to two thousand feet high, and behind these the Apennines. There are well-made military roads over the hills through delightful scenery; and there is a splendid promenade and public garden called the Marina, formerly occupied by Government coalyards and warehouses. Sanitary arrangements are good, and there is a copious supply of excellent water brought from the Apennines. Excursions to the mountains should only be made after consulting the police authorities.

Many pleasant excursions can be made, by carriage or steamer, to Porto Venere, near the spot where Byron wrote much of his "Corsair," or on the north side of the gulf to the Bay of Lerici; San Terenzo (2 miles from Lerici) is where Shelley passed his last days. A marble monument has recently (1907) been erected to his memory. English Church Service in the Hotel Croce di Malta.

Rail from Spezia to Parma *via* Borgotaro, 75 miles in 3-3½ hours.

Resuming the railway journey, station *Arcola* is reached, **Sarzana** (population 6,700), an interesting old town with a chequered history, having been possessed by Romans, Florentines, French, and Suabians. Its castle and fortifications are extensive. Handsome Cathedral of white marble.

Rail to Parma, 72 miles in $3\frac{1}{2}$ – $4\frac{1}{4}$ hours.

At **Avenza** (a little town with a large castle) there is a narrow-gauge coast line to **Massa** and a branch line to

Carrara, a journey of twelve minutes. A pleasant town of 21,000 inhabitants, with an Academy of Fine Arts, Studios, and Theatre. **U.S. Consular Agent**, U. Boccacci. From the arrival at Carrara, at least four to five hours should be allowed for seeing the quarries and the studios. In the former, the visit should, if possible, be made before two o'clock, while the workmen are engaged in their labours. A private railway connects the marble stations in the different valleys. There are many wonderful things to be seen in Carrara, and the visitor may like in the midst of them to read a very choice thought of the late Charles Dickens:

"Standing in one of the many studii of Carrara, that afternoon—for it is a great workshop, full of beautifully finished copies in marble, of almost every figure, group, and bust we know—it seemed, at first, so strange to me that those exquisite shapes, replete with grace, and thought, and delicate repose, should grow out of all this toil, and sweat, and torture! But I soon found a parallel to it, and an explanation of it, in every virtue that springs up in miserable ground, and every good thing that has its birth in sorrow and distress. And looking out of the sculptor's great window, upon the marble mountains, all red and glowing in the decline of day, but stern and solemn to the last, I thought, My God! how many quarries of human hearts and souls, capable of far more beautiful results, are left shut up, and mouldering away; while pleasure-travellers through life avert their faces as they pass, and shudder at the gloom and ruggedness that conceal them!"

In May, 1899, an English Limited Liability Company was formed to acquire quarries, or interests in quarries, to the number of two hundred, belonging to the principal owners and marble merchants in Carrara.

Returning to Avenza and resuming the journey by rail, **Massa** (Hotel, see Appendix), with extensive quarries, rivaling those of Carrara, is passed. It is surrounded by a fertile country, picturesque castles, and enjoys a very mild climate. Beyond Massa come *Serravezza* (for *Querceta*), *Pietrasanta*, **Viareggio**, near where Shelley was drowned in 1822 (p. 316), *Torre del Lago*, and then are seen the Leaning Tower, the Cathedral and Baptistery, and the traveller is at **Pisa** (p. 308).

PISA.

(Hotels, *see* Appendix.)

English Church. — Piazza S. Lucia, Via Solferino, 11 a.m., 3 p.m.

Theatres.—Regio Teatro Nuovo. Politeama Pisano.

Physicians.—Dr. Layfield (English), Via Caecilia 20; Dr. Feroci (speaks English), Via della Faggiola 2; Dr. Frediani (speaks English), Hotel Victoria.

Post and Telegraph Office.—On the left bank, below the Ponte di Mezzo.

Steam Tramways.—To **Marina** from the railway station six times daily; to **Pontedera** seven times daily, branch from Navacchio to **Calci**.

Cabs.—By the course 80 c., at night 1 fr., with one horse; by the hour, 1 fr. 80 c., with two horses one-third more. Baggage, 20 c. each piece.

Pisa, the *Pisæ* of the Romans, six miles from the sea (population 27,000), formerly stood at the confluence of the Arnus and Auster, but the latter has now its own estuary. The origin of the town is lost in the dim shadowy records of remote ages. It is said to have been known as a city before the foundation of Troy, 1600 years B.C., and to have been an important town when Rome was nothing but a group of mud hovels. It became a Roman colony B.C. 180, under the name *Colonia Julia Pisana*, and several Roman emperors erected in it temples, theatres, and triumphal arches, but nearly all trace of Roman occupation has disappeared. At the time of the Roman Conquest of England Pisa was the maritime rival of Venice and Genoa, being one of the greatest commercial cities on the Mediterranean. Early in the eleventh century the inhabitants drove the Saracens from Sardinia, and took possession of the island, and in 1063 they entirely destroyed the Moorish fleet at Tunis. Their power

culminated in the fifteenth century, when they governed the Italian coast from Spezia to Cività Vecchia. Before the end of the century, however, their power was completely broken as the result of a long war with Genoa; they were compelled to leave Corsica, and lost Sardinia, which was given by the Pope to the Kings of Arragon. The decay of power once set in, the decadence of the city was rapid. It passed into the occupation of the Florentines, and thenceforward remained subject to them.

The ruin of this once powerful, wealthy, and prosperous city was due, like that of so many other Italian cities, to the incessant hostilities that raged among them. The great energy and genius which should have been employed for mutual advantage was wasted in frantic efforts at mutual destruction. Guelphs and Ghibellines, Bianchi and Neri, deluged the streets with each other's blood, and the inevitable result has been the utter ruin, commercially and politically, of nearly all the contending populations. It is only the modern resuscitation of one Italy united and indivisible, which seems to promise anything like a revival of this once splendid and magnificent country. It was a good omen for Italy that at the very time when Italian unity had terminated the internecine feuds of ages, the commercial advantages which Italy once possessed should have been restored to her in a measure by the opening of the Suez Canal.

The **Climate** of Pisa is favourable for patients suffering from pulmonary complaints, being sheltered by the **Monti Pisani** from the E. and N.E. winds. The excursions near Pisa are numerous and picturesque, and many visitors who do not intend to reside there during the winter, make Pisa their headquarters for a shorter period.

The Arno, which flows through the town in a curve somewhat resembling that of the Thames in London, is crossed by four bridges: the Ponte di Mezzo, the Ponte Fortezza, the Ponte Solferino, and the Ponte di Ferro, the Ponte di Mezzo being the most important.

The railway station is at the extreme south of the town.

The hotels and business houses are situated on the north side of the Lungarno, the broad quays which extend from end to end of the town along both banks of the river.

It is "possible" to see the **Four Principal Monuments** in a few hours, and those who do not intend to sleep in Pisa should leave their luggage at the station, take a cab or cross the Arno on foot (Ponte Solferino), and walk to the Piazza

del Duomo. It is, however, a mistake, if time can be spared, to hurry over Pisa in this way. True, the "**Four Monuments**" are the great attractions, but there are many other sights the traveller would do well to visit and enjoy in this quiet, but interesting, old town.

The **Four Monuments** are in the Piazza del Duomo, at the extreme north-west of the town, and isolated from it. A more interesting and exceedingly effective group of buildings it is difficult to conceive.

It is possible to visit these monuments in a few hours as already stated, but it is a mistake to hurry over Pisa in this way. They are generally visited in the following order:—

- | | |
|-------------------------|--|
| (1). The Cathedral. | |
| (2). The Baptistery. | |
| (3). The Leaning Tower. | } Admission ticket for all three,
1 fr. 60 c. |
| (4). The Campo Santo. | |

The **Cathedral**, designed in 1063 by *Bruschetto* of Pisa, is in the form of a Latin cross. It is a magnificent structure of white and coloured marble, ornamented with relievos, columns, and inscriptions, carvings, frescoes, and mosaics. Restored 1597–1600, after a fire.

The *façade* is adorned with fifty-eight marble columns and three bronze doors, the work of *Domenico Partignani* and *Maestro Angelo Serrano*, from the designs of *Giovan. Bologna*, *Susini*, and *Orazio Mochi*.

The interior is a basilica, with nave and double aisles, and transept flanked by aisles; an elliptical dome surmounts the centre. One of the chief attractions in the nave is a pendant lamp, by *Lorenzi*, which, it is said, suggested to Galileo the idea of the pendulum. Above the high altar is a crucifix by *Giovanni di Bologna*, a remarkable work. The carved stalls in the choir by *Giuliano da Majano* are of great beauty, and several pictures are of great interest; notably *Sacrifice of Isaac*, *Entombment of Christ*, &c., by *Sodoma*. There are also fine examples of wood carving by *Andrea del Sarto*, among them *St. Agnes*. The pulpit, by *Niccolò Pisani*, also merits special attention.

The **Baptistery**, constructed in 1153, is a beautiful building of white marble. The interior, though plain in construction, is elegant, and contains a fine pulpit by *Niccolò Pisano*. There is in this building an extraordinary echo, which the attendant will awaken by sounding the four harmonic notes of a major scale. The result is a most remarkable burst of harmony;

which, when becoming fainter, he will renew by repeating the chord, and the effect of the two distinct echoes will astonish and delight the visitor.

The **Leaning Tower**, with its Belfry, Campanile, and Clock-tower, is styled, as everybody knows, one of the wonders of the world. It was begun in 1174, by *Bonanno da Pisa*, and completed in 1350. The number of the columns is 207. From the top of the belfry, where there are seven bells, representing the seven musical notes, there is one of the most magnificent views of the sea, Leghorn, &c. The tower, which is in eight different storeys, is about 13 ft. out of the perpendicular. Various reasons have been suggested for its peculiar construction, but the theory more generally accepted is that the foundations settled at the construction of the building, and the columns of the inner side, were made longer than those on the outer side. The height is 180 feet, circumference at the base, 160 feet. Fee to ascend the tower, 30 c.; not less than two persons can ascend.

Nothing can exceed the grace and lightness of the structure; nothing can be more remarkable than its general appearance. In the course of the ascent to the top the inclination is not very apparent; but, at the summit, it becomes so, and gives one the sensation of being in a ship that has heeled over, through the action of an ebb-tide. The view within, from the ground-looking up, as through a slanted tube - is also very curious. It certainly inclines as much as the most sanguine tourist could desire.

On some occasions the leaning tower is lit up by myriads of twinkling lights. This is a sight that the traveller should endeavour to see if possible (*see* Calendar, p. 495), for it is one of such singular beauty it can never be forgotten. The display (*Luminara*) comprises the following features. The six bottom storeys of the tower are lit up by a fringe of fire, while a number of lamps are placed behind the pillars, thus throwing them into bold relief, and giving the idea of a skeleton or transparent edifice. The whole is crowned by a blaze of light from the top of the tower.

The **Campo Santo** (open week-days, 1 fr.; Sundays and holidays free, 10 to 1). This cloistered cemetery was constructed in 1185-1200, and founded by Archbishop Ubaldo, from the designs of *Giovanni Pisano*. *Giotto*, *Buffalmacco*, the two *Orgagna*, *Antonio Veneziano*, *Benozzo Gozzoli*, and others, adorned with their works the walls with pictures, which in

part have been spoiled by the sea air. Here you can see the chains which closed the ancient harbour of Pisa, captured by the Genoese in 1362, after the defeat of Melosia, which was a mortal blow to the Pisan power on the sea. The earth which is in the centre was brought from the Holy Land in fifty-three vessels, and it was popularly believed to have the power of decomposing animal substances in seventy-four hours' time. The most remarkable old frescoes are those on the south wall, and of these the most remarkable are

The Triumph of Death	<i>Andrea Orcagna.</i>
The Last Judgment	<i>Ibid.</i>
Hell	<i>Ibid.</i>

On the north wall should be noticed a series of paintings by *Benozzo Gozzoli*. The History of David, Moses, and Aaron, Joseph, Jacob, and Esau, Isaac, The Tower of Babel, introducing the portraits of Cosmo de Medici, with his son and grandson. Just below the fresco of Joseph is the spot where Gozzoli was buried.

Among the more remarkable of the sculptures are :

SOUTH.—Several sarcophagi of very early date.

Monument of Andrea Vacca (Oculist)	<i>Thorwa'dsen.</i>
Madonna and Six Saints	<i>Tommaso Pisano.</i>

WEST.—Virgin and Child *Gior. Pisano.*

Caritas and the Four Cardinal Virtues *Ibid.*

Madonna *Orcagna. (?)*

Several good modern works. Bust of Cavour . . *Dupré.*

NORTH.—Madonna (terra-cotta) *Andrea della Robbia. (?)*

Egyptian Antiquities, and some ancient and beautiful sarcophagi.

EAST.—Monument of Count Mastiani (his widow as Grief)

Barto'ini.

Monument of Catalani, the Singer *Costoli.*

Statue Niccolò Pisano *Sulvini.*

Monument of Gregory XIII.

Early Christian Sarcophagi.

On the west wall will be seen a large **Chain**. It is a "monument to a dead enmity." In the wars between the Pisans and the Genoese, this chain was stretched across the mouth of the Pisan harbour, to prevent the entrance

of the hostile galleys. The Genoese carried away part of this chain, and part was sent to Florence. In 1848 this part was returned to the Pisans; and in 1860, when Pisa was united to the kingdom of Italy, the Genoese portion was returned, and, with great public rejoicings, the chain was hung up in the Campo Santo, "an emblem of reconciliation and perpetual amity between ancient foes."

The old **Academy of Arts** (*Accademia delle Belle Arti*) is situated in the Via S. Frediano. It was founded by Napoleon, and is now an Industrial School, its contents having been transferred to the **Church and Cloisters of S. Francesco**, Piazza San Francesco, which have been fitted up as the **Museo Civico**, containing sculptures, miniatures, tapestries, and amongst others the following paintings:—

S. Ursula	<i>Bruno Fiorentino.</i>
Madonna and History of the Virgin	<i>Cimabue.</i>
Christ on the Cross	<i>Giotto Pisano.</i>
Three Saints	<i>Duccio da Siena.</i>
Crucifixion of Christ	<i>Vecchio di Pietro.</i>
S. Domenico	<i>Traini Pisano.</i>
Eight smaller Pictures of Saints	<i>Ibid.</i>
The Four Evangelists	<i>L'Orcagna.</i>
Cartoons of Frescoes in the Campo Santo	<i>Benozzo Gozzoli.</i>
Madonna and Four Saints	<i>Zenobio Machiavelli.</i>
Resurrection of Lazarus	<i>Fra Angelico.</i>
Small Madonna	<i>Andrea del Sarto.</i>
Two larger Pictures	
Enthroned Virgin and Saint (1600)	<i>Sodoma.</i>
Virgin and Saints (1500)	<i>Fra Filippo Lippi.</i>
Nativity of the Virgin	<i>Beccafumi.</i>
S. Sebastian (1500)	<i>Botticelli.</i>
S. Catherine	<i>Lucas of Leyden.</i>
Holy Father	<i>Ghirlandajo.</i>
Redemptor (much damaged)	<i>Fra Angelico.</i>
Our Saviour with Pilgrims	<i>Gherardo delle Notti.</i>
16 Choir Books with Miniatures.	
13 Original Sketches of Pictures now in the Cathedral (1700) by <i>Conca, Cavallucci, &c.</i>	

Open daily 10 to 4; admission (from the Garden), 1 fr.; catalogue, 1 fr.

The **University** (*La Sapienza*) was long celebrated for

its learning (built in 1490, extended 1543). Here the great Galileo taught for a time (1610). A monument to his memory now adorns the court. Connected with the University is the **Botanical Garden**, well worth a visit on account of its antiquity, it being one of the oldest in Italy. A **Library** with the famous *Statuto di Pisa*, contains 120,000 volumes and 4,000 manuscripts, **Museum** of Natural History, &c. The University, attended by over 1,000 students, is provided with a staff of 60 professors.

Among the **Churches** which should claim attention are :

S. Caterina, which is beautifully situated in a large tree-shaded piazza. Erected 1253. Fine *façade*; interior grand and striking.

S. Paolo a Ripa d'Arno is perhaps the finest church in Pisa, and second only in architectural beauty to the Cathedral itself. The colonnade *façade* is very fine. Unfortunately, the beautiful frescoes of the interior have through neglect been allowed to fall into decay.

S. Maria della Spina was erected for the purpose of services for the benefit of those about to make a voyage. The name of the church is derived from the fact that a portion of our Saviour's crown of thorns is supposed to rest here. A small church of the purest Gothic style.

S. Stefano ai Cavalieri, the Church of the Knights of the order of St. Stephen, contains a great number of flags and trophies taken from the Turks during the war in the Holy Land.

S. Michele in Borgo (much modernised); **S. Niccola** has a Campanile with a fine winding staircase.

Among the **Palaces** are the **Palazzo dei Cavalieri**, close to S. Stefano, opposite which once stood the "Tower of Hunger," in which Count Ugolino and his children died of starvation (*see* Dante's "Inferno," canto xxxiii.).

The **Palazzo Lanfranchi**, where Byron lived, and which is supposed to have been erected under the direction of Michael Angelo. (Now Toscanelli.)

Palazzo Lanfreducci, which has now changed its name to **Uppezighi**, was designed by *Cosimo Pagliani*.

The **Palazzo Agostini**, built of red brick, though in the Gothic style of architecture.

Palazzo del Comune (formerly **Gambacorti**), and the **Loggia de' Banchi**, by *Buontalenti*, for the Corn Exchange.

The former contains many thousands of charters and other city documents. (Admission 10-4.)

Close to the little chapel of San Andrea, opposite the Ponte alla Fortezza, now a school, is the **House in which Galileo was born**. It consists of a range of unimportant chambers, adjoining or forming part of the palace of the Scotta family. The room in which Galileo was born is a large square one, with rudely-built walls and a single window. The furniture is modern. Beneath the room is, and probably always was, a stable. Over the door of the house is a white marble slab, with the inscription, "Here was born Galileo Galilei, Feb. 18, 1546."

The only **Roman remains** are the "Bagni di Nerone" (Baths of Nero), near Porta Lucca.

Outside the Porta Nuovo, about two miles towards the sea, is situated the

Cascine San Rossore, an old farm of the Medici, now the property of the King of Italy, and his favourite autumn residence. Cattle, and camels, and horses may be seen, and amidst pine plantations there is good sport for the gun. Horse races are held here in March. The Biblical student will be interested in visiting **S. Pietro in Grado** (on the steam tramway to Marina, *see* p. 308), opposite the Cascine, containing beautiful antique columns, a fine old Basilica marking the spot where the foot of St. Peter, it is said, first touched Italian soil. The faded frescoes are said to be by *A. Pisano*.

On the coast, a mile or two beyond, lies **Gombo**, a small, but pretty, sea-bathing place, where Shelley was drowned in July, 1822.

Viareggio (Hotels, *see* Appendix), about half an hour by rail, is a winter resort, with climate resembling that of Pisa.

Here it was that the remains of Shelley were cremated in the presence of Byron, Leigh Hunt and Trelawney, on 8th August, 1822. His body was washed up on the sands near Viareggio ten days after he had put to sea, and the quarantine regulations required that the remains should be burned. Only the heart refused to be consumed. It was rescued by Trelawney and given to Mrs. Shelley, while the ashes were interred in the English Cemetery at Rome beside the grave of his son William and near that of Keats.

St. Giuliano, within a short drive of Pisa, is a charming health resort, whose waters are beneficial in cases of rheumatism, &c. The season is from May to the end

of August, and the number of visitors is deservedly increasing.

The old **Carthusian Abbey** (La Certosa), fourteenth century, is interesting (Admission, 50 c.); also the ruins of a castle in the same neighbourhood (Valle dei Calci, six miles from Pisa; steam tramway to Calci).

Lucca (p. 302) and the **Baths of Lucca** can be reached by train and diligence.

Pisa to Leghorn by rail, in twenty minutes (*see* p. 318).

Pisa to Lucca by rail, in thirty-five minutes (*see* p. 301).

Pisa to Empoli, Florence, &c. (*see* p. 304).

Pisa to Cività Vecchia, Rome, &c. (*see* p. 320).

Pisa to Pistoja and Florence (*see* pp. 301, 300).

(For further particulars of the route from Genoa to Pisa, *see* Cook's "*Health Resorts of the Riviera.*")

LEGHORN.

(Italian, *Livorno*. French, *Livourne*.)

(Hotels, *see* Appendix.)

Post and Telegraph Office, corner Piazza Carlo Alberto and Via Vittoria Emanuele.

Theatres.—Politeama Livornese, open all the year; Giardino Eden, summer evenings; and Teatro Goldoni, on State occasions.

British Consul, M. Carmichael; **Vice-Consul**, D. Carmichael.

American Consul, Ernest A. Man.

English Church, Via degli Elisi 9, service 11 a.m., 3 and 6 p.m.

Scottish Church, Via degli Elisi 3, 11 and 3 in summer, 11 and 6 in winter.

Physicians, Dr. Pelligrini, Piazza dei Legnami 3; Dr. Cassuto, Piazza Magenta 9; Dr. Schintz, Via del Toro. All speak English.

American Dentist, Mr. W. E. Barnes, Scala Olandesi 2.

Electric Tramways from the station to the principal streets, and beyond the sea baths to Ardenza; also to Antignano and Montenero.

Sea Baths.—Several in the Viale Regina Margherita.

(Population, 78,000.) Leghorn is rather a commercial than a manufacturing town, notwithstanding that it has tanneries, ropewalks, soap and candle factories, and establishments for the manufacture of coral ornaments, woollen caps, &c., &c. Year by year it steadily prospers, and its population is rapidly on the increase. Up to the time of the Medicis it was an unimportant place, but under their dynasty it was entirely reformed. It was their policy which led the oppressed and distressed from all parts to find a shelter here from persecution

and civil war. And so it came to pass that, from Spain and Portugal, from England and France—in fact, from all quarters—came Adullamites, who settled and established a vast trading system, which has, however, never been so fully developed as at the present day.

Leghorn, being a free port, is the great mart for all foreign goods required in this part of the country. It is a busy, bustling place, especially in the neighbourhood of the new **Harbour**. The town is essentially modern, and is in striking contrast to other places in Italy, having broad streets, handsome squares, a few really fine public buildings, and a 19th-century look everywhere.

In the summer season great numbers of visitors arrive here from Florence, Bologna, Rome, &c., the air being generally cool and pleasant, even during the heat of summer. In fact, the climate of Leghorn is good all the year round—not too cold in winter; not too hot in summer.

From the harbour good sea views are obtained, with the islands of Elba, Gorgona, and Capraja in the distance; and from the lighthouse a fine view of the town.

Outside the Porta a Mare are several well-fitted-up sea-bathing establishments, and a pleasant resort to see the life and fashion of Leghorn is the “Giardino dei Bagni,” where, during the bathing season, a band plays daily. The town carries on a good trade in cotton, wool, raw silk, and grain, iron works, shipbuilding, oil mills, and glass works.

The works of art in Leghorn are few. The most striking is a **marble group** of the Grand Duke Ferdinand I., and Turkish slaves, erected on the quay. In the Piazza Carlo Alberto there are statues of the Grand Duke Ferdinand III. and Leopold II., more remarkable for their size than their artistic excellence, and in the **Piazza Cavour** rises a marble statue of Cavour.

In the old **Protestant Cemetery** is the grave of Smollett, the historian and novelist, who lingered through the summer of 1771 in the neighbourhood of Leghorn, and died on the 21st October in that year. Here, too, is the grave of Francis Horner, the political economist, who died at Pisa, February 8, 1817. Near this cemetery is the permanent **English Church**.

There is not much to detain the visitor at Leghorn, but a pleasant day may be spent there, occupied in boating in the harbour (boat about 1 fr. 50 c. per hour); strolling through

NORTHERN ITALY.

the **Corso Vittorio Emanuele** to the **Piazza d'Armi**, where the **Palace**, **Cathedral**, and **Town Hall** are situated; and looking into the shop windows, which abound in curiosities and small works of art, especially in coral and alabaster; the evening may be agreeably spent in the **Giardino dei Bagni** (fee 50 c.).

Tramways run through the town, and into the suburbs, to **Ardenza** and other pleasant districts. The famous pilgrim resort of **Montenero** is only four miles distant, and the sulphur baths of **La Puzzolenta** are about $2\frac{1}{2}$ miles to the east of Leghorn.

Steamers from Leghorn to **Cività Vecchia**, **Naples**, **Sicily**, **Genoa**, **Island of Elba**, **Nice**, **Marseilles**. (See local time-tables.)

PISA TO ROME.

Vià Cività Vecchia by Rail.

(207 miles. Express trains in $6-7\frac{1}{2}$ hours.)

The railway route passes through the **Tuscan** and **Roman Maremme**, following for a considerable distance the ancient **Via Aurelia**, constructed B.C. 109 by **Æmilius Scaurus**, and commanding beautiful views of the coast. Stations, *Colle Salvetti*, *Fauglia*, *Orciano*, *Santa Luce*.

Cecina, where a short branch line diverges to

Volterra, one of the oldest and most interesting of the **Etruscan cities**. The town, surrounded by ancient walls of enormous thickness, commands charming views of the **Apennines**, the sea, the islands of **Elba**, **Corsica**, &c. Between this station and **Castagneto** there is a good view of the coast of the old Etruscan **Populonia**, and beyond, the island of **Elba**.

Stations, *Castagneto*, *S. Vincenzo*, and *Campiglia Marittima*.

A pleasant excursion by rail ($8\frac{1}{2}$ miles) can be made from this station to **Piombino**, at the southern extremity of a fine promontory, offering a magnificent view over the sea to **Elba**, and on a clear day to the **Island of Corsica**. Steamers run twice daily to **Portoferraio (Elba)** in about $1\frac{1}{2}$ hours.

A further excursion may be made to **Populonia**, the ancient Etruscan seaport of **Pupluna**, a quaint town, crowning a high and precipitous eminence beside the sea. There is a picturesque mediæval castle here, and the views over land and sea are exquisite.

Resuming the journey from **Campiglia** towards **Rome**, the **Maremma*** is entered. It is a vast poisonous jungle and swamp, so unhealthy that from **May** to the end of **October** it

* Marshy country contiguous to the sea.

is deserted by its inhabitants, who make their way into the hilly districts in the interior. All who remain are almost sure to be stricken with fever; for although the district is less poisonous than it was centuries ago, it is impossible to check the malaria.

Follonica, where are extensive works for smelting the iron brought from the island of Elba. Narrow-gauge railway to **Massa Marittima** (16 miles) one of the largest towns of the district; population, 9,000; but both these places are deserted during the hot weather.

Stations *Gavoranno*, *Montepescali*. Junction for **Siena** (p. 341).

Grosseto, the capital of the Maremme (population 6,000). (Branch line to **Asciano**, near Siena.) Collection of Etruscan vases, bronzes, urns, &c., in the Town Hall. Near Grosseto are the ruins of **Rusellæ**, one of the twelve Etruscan capitals.

Station, **Talamone**. Fine view. It was here that Marius landed on his return from Africa, and where the Roman legions defeated the Gauls, B.C. 225. Etruscan antiquities abound in this district. Station, *Albegna*, with salt-works. Station, *Orbetello*.

Two short excursions can be made from this place; the first by omnibus to

Orbetello (Hotel, *see* Appendix), $1\frac{1}{2}$ miles from the station, a marine fortress, one of the most extraordinary places on the coast, and well worth a visit. The promontory, **Monte Argentario**, commands a magnificent view: the mountain has two peaks, on one of which is a monastery of the Passionists.

A further excursion can be made from Orbetello to

Cosa, distant $4\frac{1}{2}$ miles. The ruins of this ancient Etruscan town, with its well-preserved towers and walls, will be much appreciated by the archæologist.

The Tuscan Maremme ends in the neighbourhood of station *Montalto*, and the Roman Maremme commences.

Corneto is one of the most interesting towns along the entire route (population, 5,000). It can be visited from *Corneto* station, and a hasty glance at its curiosities obtained in about five hours, or an excursion may be made from Rome and back in one long day. Cathedral with frescoes. Municipal Museum, pottery, Etruscan urns, scarabæi, sarcophagi, etc. (adm. 1 fr.). Palazzo Bruschi, collection of Etruscan antiquities. The town is loftily situated, and the views are various and good. Corneto is the burial-place of the ancient Tarquinii, and the subterranean grottoes or chambers, in which are

many curious paintings and decorations, are highly interesting. Some of the tombs are two miles from the town. Guide for the tombs, 5 fr.

Toscanelia (the ancient Tuscania) can be reached from Corneto by diligence, 16 miles, three times a week, carriage 10 fr.; or from Viterbo (14½ miles) p. 354.

The next station to Corneto is

Cività Vecchia, once the Portus Trajani destroyed by the Saracens in 828. Cività Vecchia is a dull, uninteresting place, there being little to see except a lighthouse on a fortified island, and a prison where the convicts are at work. Population, 12,000. **British Vice-Consul**, Dr. P. R. Mackenzie.

The distance from Cività Vecchia to Rome is about 50 miles. The early part of the route is uninteresting, but it improves as Rome is neared. The best views are to the right, on starting, and to the left when approaching Rome.

Stations, *Santa Marinella*, *Santa Severa* (fine castle), *Furbara*, **Palo**, on the site of Alsium, where Pompey and Antoninus Pius had their villas (branch line to *Ladispoli*, a sea-bathing station much frequented by the Roman population), *Palidoro*, *Maccarese*, *Ponte Galeria* (branch line to *Porto* and *Fiumicino*, see Cook's "*Southern Italy*"), *Magliana*.

Just before reaching Magliana, glimpses will be obtained of the Roman Campagna; as soon as Magliana is passed, the view enlarges. The Alban Mountains, the villas of Frascati, the Sabine Hills are clearly seen. Then come glimpses of the Eternal City. The *Tiber* is crossed by a stately iron bridge, the line of the city walls followed for some distance, a maze of ancient remains traversed, after which the train rushes through an opening in the walls, and the tourist is at **ROME** (see Cook's "*Southern Italy*").

FLORENCE TO ROME,

Via Arezzo, Perugia, and Foligno.

[This journey, 232 miles, may be made in ten hours express. A week may, however, be spent to advantage in visiting the principal places of interest along the route.]

For description of **Florence**, see p. 372.

As the train leaves Florence, it skirts the city, affording pleasant views, and thence runs to, the *Porta S. Croce*—the

first halting-place. The valley of the Arno, the heights of Fiesole, and many interesting spots in the suburbs of Florence are passed, and then the following stations:—

Compiobbi, Pontassieve (where visitors from Florence alight to visit Vallombrosa). The scenery about here is exceedingly beautiful. *Rignano, Incisa* (with a fine fortress), *Figline, S. Giovanni* (birth-place of the two celebrated painters *Masaccio* and *Giovanni da S. Giovanni*), *Monterarchi*. After this a series of tunnels, *Bucine, Laterina, Ponticino*, and *Arezzo*.

AREZZO.

POST OFFICE, Piazza Principe Amadeo.

THEATRE, Piazza Umberto Primo.

CABS. Per hour, 2 fr. ; per course, 1 fr. ; luggage extra.

Railway to Fossato.

Diligence to Monte Sansavino, 12½ miles, twice daily.

(Pop. 16,000), walls three miles in circuit, with four gates.

Has manufactories of woollens and pins, and produces the celebrated wine “*Alleatico*.”

This city (anc. *Arretium*) was one of the wealthiest and most populous in ancient Etruria. It opposed the power of Rome in frequent wars till B.C. 310, when it became allied with that city. Subsequently it joined with other rebel states against the Roman power, and was destroyed by Sulla. It was, however, again colonised, and became prosperous. The town was celebrated for the manufacture of red vases of superior quality. As the Roman power broke up, this city, like many others, was devastated by Goths, Lombards, &c. It was included in the great empire of Charlemagne; at one time bishops of Arezzo were feudal counts, ruling in the name of the emperor. In the 11th century the city rebelled against the imperial yoke, and became a republic. It suffered much during the long struggles of the Guelphs and Ghibellines. In 1384 the famous condottiere, Ingelram de Coucy, plundered the city, and sold it to the Florentines for 40,000 florins. Except during one or two intervals of unsuccessful revolt, finally suppressed by Cosmo de Medici, Arezzo formed till recently a part of the Tuscan Duchy. It was stormed by the French in 1800.

C. Cilnius Mæcenas, the patron of literature, immortalised by Horace and Virgil, was born at Arretium. He was the friend and confidential adviser of the Emperor

Augustus. Petrarch was a native of Arezzo. On passing through the city in after years, the poet was waited on by a deputation of notabilities to show him the house of his birth. "It was a small house," says Petrarch, "befitting an exile, as my father was." He was informed that the owners had been about to make some alterations in it, but the authorities interfered, and caused the whole to be preserved as it was on the occasion of his birth, which had given to Arezzo its chief claims to the remembrance of posterity. The house is situate near the entrance of the Via dell' Orto, indicated by a long inscription. Other celebrated natives of Arezzo were: *Vasari* (painter), *Cesalpini* (botanist), *Spinello Aretino* (painter), *Pietro Aretino* (satirist), *Guido Aretino* (monk-musician), *Leonardo Aretino* (historian), *Margaritone* (painter and sculptor), *Count Vittoria Fossimbrone* (statesman), *Pietro Benvenuti* (painter).

The Italian Gothic **Cathedral**, with *façade* unfinished, was begun in 1277; additions were made in 1390; and the *façade* has been recently restored. The interior contains.—

Stained Glass Window (16th century)

Guillaume de Marseille.

Tomb of Gregory X. *Margaritone.*

On High Altar, Sculptures, &c. (1286) .

Giovanni di Francesco.

Tomb of Redi (1698), poet.

Chapel of Madonna del Soccorso, and Altars.

Left Aisle, at the east end, Magdalene, fresco by *Piero della Francesca*.

Tomb of the warlike Bishop Tarlati di Pietramala, representing his life and death, in sixteen sections. Supposed from designs of *Giotto*, executed by *Agostino* and *Agnolo da Siena*.

Other churches in Arezzo are :—

Santa Maria della Pieve (11th century). On site of Temple of Bacchus. Tower and peculiar *façade*, 1216. Ancient sculptures over door.

San Bernardo. Frescoes in quadrangle . *Vasari.*

S. Bartolomeo. A fresco . *Jacopa da Casentino.*

San Domenico. Fresco (over door) . *L. d' Angelo.*

San Francesco. (Founded 1322.) In Choir, frescoes; Legend of the Cross *Piero della Francesca*. On Ceiling, Evangelists . (attrib.) *Bicci di Lorenzo*. Chapel of Archangel Michael, frescoes (damaged) *Spinello*.

A large fresco of the Madonna and four saints has recently (1909) come to light in this church. The painting has been identified with one mentioned by *Vasari*, and described by him to *Pari Spinelli*.

Santissima Annunziata: handsome Renaissance building—elegant dome vaulting, stained glass.

The **Palazzo Pubblico** (1322), much altered, with numerous armorial bearings, is now a prison. The **Palazzo Comunale**, in the Cathedral Square, is similarly adorned. The **Loggie**, erected by *Vasari*, containing a theatre and custom-house, have a fine portico, 400 feet long. A statue of the worthy scholar and statesman, Count Fossombroni, stands near the church of San Francesco, and one of the Grand-Duke Ferdinand III. in the Piazza. The **house of Vasari**, containing works of that painter, is in the Via Venti Settembre.

The **Museum** (open daily 9 to 4, fee $\frac{1}{2}$ fr.) is in the cloister of the Fraternità della Misericordia. A collection of minerals and fossils, coins, ancient and modern bronzes, inscriptions, reliefs, antique utensils, mediæval and antique seals, majolicas, cinerary urns, antique vases, &c., arranged in nine rooms. The **Municipal Picture Gallery** is on the second floor. The Town Library is also in the same building.

The **Badia di S. Fiore** contains, in library, formerly the refectory :—

The Banquet of Ahasuerus . . . *Vasari*.

About a mile outside the town, a pleasant walk, is the beautiful church of **Santa Maria delle Grazie**. Altarpiece by *Spinello Aretino*.

A branch (narrow-gauge) line runs from Arezzo to *Fossato di Vico* (see p. 370), passing *Citta di Castello* and *Gubbio* (see p. 334). The last-named places, however, can be conveniently visited by diligence or carriage from Perugia (p. 327).

Another branch line from Arezzo to *Stia* (28 miles), passing *Bibbiena* and *Poppi* (fine mediæval castle now being restored).

A beautiful view of the town and cathedral of Arezzo presents itself as we continue the railway journey. Then

comes a tunnel and stations, *Frassineto* and *Castiglione Fiorentino*. The valley of the Chiana, once a lake, and until the middle of last century an unhealthy morass, was drained by Count Fossombroni. It is now richly cultivated, and the Chiana, which flowed into the Tiber, empties itself into the Arno. The next station is *Cortona*, at the foot of the hill on which the town stands. Motor-bus, 60 c.

CORTONA.

A town of 4,000 inhabitants, splendidly situated on a hill (2,170 feet), $2\frac{1}{4}$ miles from the station. (Shorter road for pedestrians.) Well worthy of a visit. Originally an Umbrian, and afterwards one of the twelve confederate Etruscan cities, then a Roman colony, and, after various vicissitudes, became an appanage of Florence in 1410. *Luca Signorelli* (1439–1521), *Pietro Berettini* (1596–1669), were born in Cortona.

Cathedral, attributed to *Sungallo*, altered in the 18th century by *Alessandro Galilei*.

In Choir, Descent from the Cross *Luca Signorelli*.

Last Supper *Ibid.*

In Sacristy, Madonna *Ibid.*

Left of Choir. Ancient Sarcophagus (Dionysius and Amazons).

Opposite the Cathedral is the **Baptistery** or **Church of the Jesuits** (Il Gesù), which contains

The Conception *Luca Signorelli*.

The Nativity *Ibid.*

Annunciation and two Predelle *Fra Angelico da Fiesole*.

Sant' Agostino. A Picture *Pietro da Cortona*.

S. Domenico. (15th century.)

Coronation of the Virgin *Lorenzo di Niccolo*.

Madonna with Saints and Angels *Fra Angelico*.

Assumption *Bartolomeo della Gatta*.

San Niccolo. Madonna and Saints,

frescoes *Luca Signorelli*.

Altar-piece, Body of Christ, &c. *Ibid.*

Santa Margherita, Church and Mon-

astery, Gothic *Niccolò and Giovanni Pisano*.

Tomb of S. Margherita (13th century). Silver front and gold crown, given by Pietro da Cortona. Fine views from the garden.

The **Fortezza** (2,165 feet) should be visited, to enjoy the grand prospect, only broken by the mountains at the back (Alta di San Egidio, 3,432 feet).

The **Palazzo Pretorio** contains the **Museum** of Etruscan antiquities (admission 1 franc for a party) with remarkable bronzes, urns, inscriptions, votive offerings, &c. A circular Etruscan candelabrum for sixteen lights, with numerous mythological designs, is the gem of the collection. Notice also an encaustic painting, Polyhymnia. In the adjacent Public Library a fine MS. of Dante is preserved. The private collection of Signor Colonnese in the

Palazzo Madama, near the Municipio, is sometimes accessible on presentation of passport or visiting-card. It contains a Nativity, and a half-length of St. Stephen, by *Luca Signorelli*, and various other pictures.

The Town Walls, ancient Etruscan work in huge blocks, should be noticed. Most of the gates are traceable. There are other ancient remains of interest, Etruscan tomb, Roman baths, ancient vault, etc.

Leaving Cortona, the railway soon brings us to *Terontola* station on the

Lago Trasimeno, the scene of the victory gained by Hannibal over the Consul Flaminius in 217 B.C. After three hours' slaughter, 15,000 Romans were left dead on the field. The brook, since called, in consequence, the Sanguineto, ran red with streams of blood.

The lake is thirty miles in circumference, contains three small islands, and abounds in fish and wild fowl.

A castle on an eminence overlooks the west side.

A steamer plies on the lake on Sundays and Wednesdays in the summer.

The next station reached (after passing through a tunnel) is *Passignano*, at the entrance to the defile where the battle took place. Two more tunnels. *Magione*, with mediæval watch-tower. Long tunnel. *Ellera*, view of Perugia to the left on the heights.

PERUGIA.

(Hotels, *see* Appendix.)

Post and Telegraph Office, Piazza Vittorio Emanuele.

NORTHERN ITALY.

Cabs. Per course, 75 c., one horse, in town ; per hour, 1 fr. 50 c. : with two horses, 1 fr. 25 c. ; and 3 fr. more at night.

From the station, electric tramway to town, 30 c. ; baggage extra. (Population, 20,000 ; including suburbs 51,000.) Perugia is situated on lofty hills, 1,706 feet above the valley of the Tiber. It is surrounded by walls in the form of a polygon, six miles in circumference. A few streets are wide, and the squares, &c., contain many massive old buildings. **English Church service in the Grand Hotel.** Visitors wishing to make a stay in this beautiful and interesting town can obtain inexpensive apartments.

Perugia was one of the twelve confederate cities of Etruria, but was conquered by Rome B.C. 310. At the fall of the Western Empire it was devastated by the Goths under Totila, and afterwards suffered the usual vicissitudes of Italian towns till its union with the Papedom under Julius II. and Paul III. In 1708 the town was captured by the Duke of Savoy, in 1849 by the Austrians, and in 1860 by the Piedmontese.

Perugia is distinguished as the fountain-head of the Umbrian school of painting, distinguished by its successful representation of fervent longing, profound devotion, or deep reverie. *Pietro Vanucci*, surnamed *il Perugino*, seceded from Florentine realism, to become the chief ornament of this school.

"Perugia," says Dean Alford, "is the Nuremberg of Italy ; full of public buildings and houses, quaint and beautiful, passed down unhurt from the Middle Ages to our own ; full also, which Nuremberg is not, of exquisite examples of the highest art, the works of her well-renowned school of painters ; for here it was that Pietro Perugino lived and painted and taught, and hence that he sent forth his scholars, Pinturicchio, Lo Spagna, and the immortal Raphael, besides others of lesser name, but lesser only by reason of juxtaposition with those greater ones. Of Perugino himself we have, in this his own city, as might be expected, abundant examples ; of Raphael but few."

Dr. Peabody, in his "Reminiscences of European Travel," says : "Perugia is one of the most charming places in Italy. Its site is more than beautiful—it is glorious. It lies on an uneven and rugged eminence, with sweet valleys below, a glimpse of the Tiber in the distance, a splendid range of

nearer hills, and beyond them some of the higher snow-crowned peaks of the Apennines. . . . The city is wholly mediæval, quaint, strange, dilapidated, with vestiges of former grandeur everywhere; yet evidently with little remaining wealth, except of art."

The tourist will not fail to observe the magnificent **views** of the Umbrian Valley from various points in and around the town, especially from the Piazza in front of the Palazzo Comunale, on the site of the former citadel, and the planted terrace near the Church of S. Pietro di Casinensi.

Palazzo Comunale (or Municipio), in the Corso (1281-1333, but recently restored). Italian-Gothic edifice with two *façades*. See arms of confederate towns over gateway: griffin Perugia; wolf, Siena, &c.

The **Pinacoteca Vanucci**, now attached to the Palazzo Comunale (fee, 1 fr.; catalogue, 50 c.), contains paintings, chiefly of the Umbrian school, from suppressed monasteries, churches, &c. Admission, June—August, 10 to 4; Sundays and *fête* days, 9 to 1; other days, 9 to 3.

VESTIBULE.

- | | | | |
|--------|-----------------------|-------|----------------------------|
| No. 2. | Adoration of the Magi | . . . | <i>Arrigo Fiammingo.</i> |
| „ 5. | Last Judgment | . . . | <i>Dono Doni d'Assisi.</i> |
| „ 7. | Ascension | . . . | <i>Fiammingo.</i> |

SALA DEI CIMELI (A).

- | | | | |
|--------|--------------------|-------|-------------------------------------|
| No. 1. | Madonna and Saints | . . . | <i>Meo da Siena.</i> |
| „ 14. | „ | „ | <i>Guido da Siena (1300).</i> |
| „ 26. | Crucifixion. | . . . | <i>Margaritone d'Arezzo (1280).</i> |

SALA B.

- | | |
|--------------------------------|-------------------------|
| Life of S. Lodovico, Bishop of | |
| Toulouse. | <i>Bonfigli (1486).</i> |
| Life of S. Herculanius. | <i>Ibid.</i> |

SALA DEI STACCHI (D).

Fragments of Frescoes by various masters,
transferred on canvas.

SALA TADDEO BARTOLI (E).

- | | | | |
|--------|----------------------------|-------|-------------------------------|
| No. 9. | Madonna with Angels | . . . | <i>Taddeo Bartoli (1403).</i> |
| „ 10. | Descent of the Holy Ghost. | . . . | <i>Ibid.</i> |
| „ 22. | Gloria | . . . | <i>Taddeo Gaddi.</i> |

SALA DEL FRA ANGELICO (F).

- | | | | | | | | |
|-----|------|--------------------|---|---|---|---|---------------------------------|
| No. | 1—18 | . | . | . | . | . | <i>Fra Angelico da Fiesole.</i> |
| „ | 19. | Madonna and Saints | . | . | . | . | <i>Pietro della Francesca.</i> |

SALA DEL BONFIGLI (G).

- No. 7. Annunciation of the Virgin and
several other pictures . . . *Beneditto Bonfigli*.
„ 19—20. Gloria . . . *Boccatti da Camerino* (1447).

SALA DI BERNARDINO DI MARIOTTO (H).

- | | | |
|--------|---|--------------------|
| No. 1. | Marriage of St. Catharine | <i>Bernardino.</i> |
| „ 2. | Madonna and Saints | <i>Ibid.</i> |
| „ 10. | Sacred Banner of the Fraternity
of S. Bernardino | <i>Boisfigli.</i> |

SALA DI FIORENZO DI LORENZO (J).

- | | | |
|--------|---|----------------------------------|
| No. 6. | Adoration of the Magi, with
portrait of Perugino | . <i>Fco. di Lorenzo</i> (1487). |
| „ 19. | Coronation of the Madonna | . . . <i>Perugino</i> . |

GABINETTO DI FIORENZO DI LORENZO (L).

- | | | | | |
|----------|---------------------------|---|---|------------------|
| No. 2—9. | Miracles of S. Bernardino | . | . | <i>Fiorenzo.</i> |
| „ 16. | Madonna in a Garland | . | . | <i>Ibid.</i> |

SALA DEL PERUGINO (M).

- | | | | | | | |
|---------|-------------------|---|---|---|---|------------------|
| No. 11. | Baptism of Christ | . | . | . | . | <i>Perugino.</i> |
| „ 20. | Nativity | . | . | . | . | <i>Ibid.</i> |

Traversing the Sala di Giannicola Manni (O), the visitor reaches the best pictures in the collection in the—

SALA DEL PINTURICCHIO (N).

- | | | |
|--------|---|----------------------|
| No. 2. | Transfiguration | <i>Perugino.</i> |
| „ 10. | Great Altar, with Madonna and
Saints | <i>Pinturicchio.</i> |
| „ 6. | Madonna della Consolazione | <i>Perugino.</i> |
| „ 7. | Madonna and Saints | <i>Lo Spagna.</i> |
| „ 23. | Adoration of the Magi . (attributed to) | <i>Raphael.</i> |

SALA DELLA SCUOLA DI PERUGINO (P).

- No. 36. Holy Family, a drawing by *Raphael*,
executed by *Domenico Alfani*.
„ 37. Madonna and Saints *Ibid.*

The **Library** in the same building contains 30,000 volumes, valuable manuscripts and miniatures. To the right of the main entrance of the Municipio is

Collegio della Mercanzia (open from 10 to 12, fee $\frac{1}{2}$ fr.), on the ground floor of the "palazzo," containing some beautiful "tarsia," carved and inlaid woodworks, dating from 1440.

Frescoes in the **Sala della Prefettura** . *Bonfigli.*

Immediately adjoining the Municipio is the

Collegio del Cambio, the old chamber of commerce, containing the celebrated frescoes by *Perugino*.

Frescoes in **Udienza del Cambio** ($\frac{1}{2}$ fr.) . *Perugino.*

On the right, sibyls and prophets; on the left, heroes, kings, and philosophers. The Nativity and the Transfiguration, &c. *Perugino* executed these works in 1500 for 350 ducats. Raphael is said to have assisted. Hawthorne, speaking of this hall, says, "When the room was in its first glory I can conceive that the world had not elsewhere to show, within so small a space, such magnificence and glory as were then displayed here."

Altar-piece and Frescoes in adjoining chapel,

Giannicola Manni.

The **Cathedral of S. Lorenzo** (15th century), is still unfinished.

Descent from the Cross . . . *Masterpiece of Barocci.*

Painted Window . *Constantino da Rosato. A. Fiammingo.*

Beautiful carved Seats, &c., in chapels.

Marble Sarcophagus, with remains of Urban IV. and Martin IV.

In the Winter Choir, Madonna and Saints (1519)

Luca Signorelli.

Library rich in precious manuscripts.

The **University** (fee $\frac{1}{2}$ to 1 fr.), now in a suppressed monastery, was founded in 1320. It embraces a small Botanic Garden, Mediæval Museum, and Scientific Collection. The latter is of little value. The **Museum of Antiquities** on the First Floor contains valuable Etruscan vases, urns, bronze mirrors, Cyprian and Roman sculptures. In Rooms VII-IX, the Museum Guardabassi, consisting mainly of objects from Etruscan graves, deserves a visit. Several rooms contain Christian antiquities, enamels, weapons, majolica, terra-cotta, &c.

The University Church contains mediæval works of art.

Amongst the 103 churches of Perugia, the following may be noticed. Most of the pictures formerly contained in the churches are now exhibited in the Pinacoteca.

Chapel of San Severo. Formerly a monastery, now a college, contains the first fresco of *Raphael*, 1505 (much damaged), and the last by *Perugino* (1521). (Fee $\frac{1}{2}$ fr.)

San Domenico (1532), with lofty campanile, now partially removed. Altar in terra-cotta by *Agostina della Robbia* (1460).

Gothic Window (1411), from earlier church
on this site . . . *Fra Bartolomeo di Pietro da Perugia*.
Tomb of Benedict XI. (who died of poisoned
figs, 1305) . . . (attributed) *Giovanni Pisano*.

S. Pietro de' Cassinensi, with antique granite and marble columns, erected in 969 by . . . *S. Pietro Abbate*.

In S. Aisle.—Tomb of Countess Baldeschi.
From drawings by . . . *Fr. Overbeck*.
Above the Sacristy.—Saints . . . *Sassoferrato*.
In the Sacristy.—Five Saints . . . *Perugino*.
Holy Family . . . *Parmeggianino*.
Jesus and John . . . (copy of) *Perugino*.
Choir, with fine 16th-century wood carvings,
drawings by *Raphael* and executed by
Stefano and Damiano da Bergamo (1536).

In N. Aisle.—Pietà . . . *Perugino*.
Adoration of the Magi (1505) . . . *Eusebiode S. Giorgio*.
Raphael, whose portrait is pointed out in the picture,
is said to have assisted in this work.

In the Capella del Sacramento—
Frescoes . . . *Vasari*.
Madonna . . . *Lo Spagna*.
Judith . . . *Sassoferrato*.
SS. Benedetto and Mauro . . . *Arrigo Fiammingo*.

At end of N. Aisle.—Pietà and Saints.

In the second chapel to the left—
Christ in the Garden of Gethsemane . . . *Guido Reni*.

Vibi Chapel, fine sculptured altar by *Mino da Fiesole* (1473).

S. Angelo. Circular, with antique columns in the interior. Temple anciently dedicated to the "Dea Vesta."

Confraternità della Giustizia di S. Bernardino, has a fine *façade* (1461) by *Agostino Fiorentino*.

Madonna della Luce, with fresco by *L'Ingegno*.

Amongst the palaces, &c., of Perugia, the following are worthy of attention :—

Palazzo Conestabile (fee 1 fr.), frescoes *Perugino*.
and four pictures by *Sassoferrato*.

The celebrated small Madonna, by *Raphael*, was sold to the Emperor of Russia, in 1871, for 350,000 fr.

Palazzo Baldeschi. Drawing for a fresco
at Siena *Raphael*.
Madonna *Perugino*.

Collection of Avv. Romualdi. Bronzes, coins, cameos,
and collection of drawings and pictures
by *Carracci, Perugino, &c.*

House of Perugino, in the Via Deliziosa.

Arco di Augusto, with inscription “Colonia Vibia Augusta Perusia.” The foundations are Etruscan, the upper part dates from after the burning of the city in the war between Octavius and Antony.

Fountain in front of Cathedral by *Niccolò* and *Giovanni Pisano* (1277–1280). Statuettes in centre by *Arnolfo di Cambio*. Bronze statue of Julius III. by *Vincenzio Danti* (1556), in the Piazza del Papa.

To the left of the **Palazzo del Podesta**, destroyed in 1500, notice the small Gothic gate still remaining.

In the new Roman road, near the Ponte S. Giovanni, about three miles from the town, is the **Grotta de' Volunni**, 3rd century B.C., in the ancient **Necropolis** of Perugia, discovered in 1840 by a peasant while digging for herbs. It is one of the most perfect Etruscan tombs existing. A long flight of steps leads to the entrance. Inside, on the doorpost, are the names of Arnth and Larth Volunnus in red paint. The tomb contains ten chambers, the chief and most perfect being twenty-eight feet long. In this are shelves supporting recumbent stone figures with their urns. The ceiling is curiously cut and panelled in squares, with a Gorgon's head in the centre. On the walls are numerous representations of serpents, dragons, &c. The urns, lamps, &c., taken from this tomb can also be seen. The custodian may be found at the villa of Count Baglioni, situated close at hand. Admission 1 fr.

From Perugia there is communication by diligence (28 miles) to **Todi**; by diligence (13 miles) to **Città di Castello** in the upper valley of the Tiber; **Gubbio** is a four hours' drive (26 miles).

Gubbio an ancient Umbrian town was the birthplace of Ottaviano Nelli, whose frescoes are to be seen in the church of **Sta. Maria Nuova**. The **Cathedral**, dating from the 6th century of the Christian era, contains a good collection of pictures.

In the Church of **S. Pietro** is a Gloria by *Rafaellino del Colle*, and frescoes by *Timoteo della Vite*. The **Palazzo Comunale** and the **Palazzo dei Consoli** should also be visited.

On leaving Perugia the railway runs along the heights through several tunnels, to station *Ponte S. Giovanni*; then crosses the Tiber, the ancient frontier of Umbria and Etruria, also the Chiasco, and after passing *Bastia*, reaches *Assisi*.

A concession has been granted for a railway between **Umbertide** and **Terni** (*see* p. 339), about 67 miles long, passing **Ponte San Giovanni** and **Todi**, with a branch line from **Ponte San Giovanni** to Perugia (*see* p. 327).

ASSISI.

(Hotels, *see* Appendix.)

(Population 5,000.) Assisi is the city of St. Francis (born 1182, died October, 1226), the founder of the Order of Mendicant Friars called Franciscans.

In the 18th century the Franciscan Order controlled nearly 9,000 convents, with 145,000 monks.

The **Monastery of the Franciscans** (suppressed in 1866), now partially used as a school for the sons of teachers, is a conspicuous object in approaching Assisi. (Admission 50 c., 8-11, and 2-5.) From the outer passage we obtain splendid views of the valley. The monastery, said to have been founded in 1228 by the Emperor Frederick II., as a home for the new order, contains in the refectories several frescoes of great interest; two, representing the "Last Supper," by Solimene and Dono Doni; but the three churches are the chief source of attraction. As we reflect on the former glory of the Franciscan Order, and gaze around the halls and churches of the convent, we are forcibly reminded how "the old order changeth," and how, with the changed circumstances of new-born Italy, new ideas have risen to prominence and power.

There are three churches enclosed within one great Gothic edifice. In the **Lower Church**, erected in 1228-32, are—

- Tomb of John de Brienne, King of Jerusalem (13th century), or of Hecuba, Queen of Cyprus, 1240.
 Chapel of the Crucifixion *Fuccio Cavallini*.
 Chapel of S. Louis, frescoes by *Dono Doni* (1574).
 Prophets and Sibyls on roof *Andrea del Ingegno*.
 Chapel of S. Antonio di Padua (modernised),
 frescoes. *Giottino*.
 Chapel of Sta. Maddalena, frescoes *Buffalmano*.
 In S. Transept, frescoes,
Taddeo Gaddi and Giovanni da Milano.
 Frescoes round the High Altar representing
 Poverty, Chastity, Obedience, &c. (*See p. 336*) *Giotto*.
 In N. Transept—St. Francis receiving the
 Stigmata (frescoes) *Puccio Capanna*.
 Crucifixion *Pietro Cavallini*.
 Madonna and S. Catherine *Lo Spagna*.
 In the Sacristy handsome cabinets, 17th
 century. "Veil of the Virgin."
 MSS. of St. Francis, a Benediction, and Rules of the Order.
 Portrait of St. Francis (attrib.) *Giunta da Pisa*.
 On Pulpit of the Church, Coronation of the
 Virgin (attrib.) *Fra Martino*.
 Under the Music Gallery, St. Francis receiv-
 ing the Stigmata, a fresco *Giotto*.
 Chapel of St. Martin. Scenes in the life of
 St. Martin *Simone Martini da Siena*.
 Stained windows by *Angeletto and Pietro da Gubbio and*
Bonino d'Assisi.

The **Upper Church** is publicly opened only on great festivals. Visitors can inspect it on application. Notice handsome window on west side.

- Subjects from the Bible and Apocalypse *Cimabue*.
 Life of St. Francis, frescoes *Giotto* (1298).
 Old and New Testament frescoes *Cimabue* (1280).
 Frescoes in Transept *Giunta da Pisa* (1252).
 Choir Stalls carved by *Domenico da S. Severino* (1450).
 Red Marble Papal throne, Gregory IX. *Fuccio*.

The **Crypt** was excavated in 1822, when, after five hundred years of controversy, the vexed question of the last

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resting-place of St. Francis was settled by the discovery of his remains in a stone coffin. The genuineness of this discovery was confirmed by the decision of a congregation of cardinals, and announced to the church by Pius VII.; all sceptics in the matter being henceforth declared liable to excommunication.

Before passing to the other attractions of Assisi, we quote, from the "Diary of an Idle Woman in Italy," the following account of a visit to the churches of the convent :—

"The middle church is the most interesting, as it contains the three celebrated frescoes of *Giotto*, representing Chastity, Poverty, and Obedience. Poverty is pictured as a poor but beautiful woman whom our Saviour is about to wed to St. Francis. Around are a number of boys jeering. Chastity stands in the centre of a great fortification surrounded by angels and armed men. St. Francis, with a body of attendants, is on his way to pay the virtue a visit.

"The subterranean church contains the tomb of St. Francis. This is situated inside a chapel, surrounded by beautiful yellow porphyry pillars, and is cut out of the rock. The monks approach it with great veneration.

"The upper church, which is reached by a long flight of stairs, is not nearly so pretty as the other two, but contains some beautiful frescoes by *Cimabue* and *Giotto*. Two very celebrated ones by Giotto represent events in the history of St. Francis. One is a scene illustrative of the saint's ascent to heaven, in which he appears driving over clouds in a red car, drawn by two very mundane-looking horses. The other has often been referred to, and is much the prettier of the two. It makes the holy father appear in the midst of a beautiful garden, in which is congregated every species of bird, some in the trees and some on the ground; while out of the pond, which is also here, the fishes' heads are protruded, as though their owners were intently listening."

Connected with the associations that surround the Franciscan convent is the **Church of S. Maria degli Angeli**, about a mile and a half from the town. (Hotel, *see* Appendix.) It is near the station, and can be visited before passing on to Assisi. Here, seven centuries ago, St. Francis laid the foundation of his order, taking upon himself the vow of poverty, and going forth to preach the gospel of self-denial. Only seven kindred spirits were leagued with him when he first instituted the great Franciscan order in 1209. Adherents soon joined the cause from every country in Europe. Innocent III. in 1210 gave it papal sanction. Several branches of this order (Seraphic Brethren, Capuchins, &c.) have arisen from time to time. The saint is said to have received the stigmata in a vision in 1224. He died in 1226,

and was canonised by Gregory IX. in 1228. Several of his letters and other works are extant.

The Church of S. Maria degli Angeli was built over the original oratory or cell of St. Francis by *Vignola*. Nave and choir re-erected after the earthquake of 1832.

Vision of St. Francis (fresco), 1829 . . . *Overbeck*.

Life of St. Francis (frescoes) . . . *Tiberio d'Assisi*.

Cell where St. Francis died, with frescoes by *Lo Spagna*.

In the Piazza of Assisi is the **Church of Sta. Maria della Minerva**, with remains of classic ruins in and near it. Especially worthy of note are the six columns of Travertine, originally the portico of a **Temple of Minerva**, but now attached to the church. When Goethe visited this spot, he was so enchanted with this vestige of ancient art that he went away without visiting the convent, for fear of disturbing the associations.

The **Chiesa Nuova**, on the site of the house where St. Francis was born.

Cathedral of S. Rufino (12th century). Interior modernised in 1572. Fine marble statue of St. Francis. Handsome choir stalls. Crypt of earlier date (1028). Entrance 25 c.

Sta. Chiara. Gothic church (1140), by *Fra Filippo da Campello*, but altered since his time. Beneath the high altar is the tomb of St. Clara, who left wealth and luxury to found the order of Clarissines. Round the tomb are handsome coloured marbles. Frescoes by *Giotto* and *Giotto* adorn the church.

In front of the Cathedral of San Rufino on the piazza, notice a modern statue of St. Francis, a copy of the marble one inside the building by *Dupré*.

Beyond the Public Gardens are the ruins of a **Roman Amphitheatre**.

The **Hermitage delle Carceri**, one of the oratories of St. Francis, is in a ravine behind the town.

Assisi was the birthplace of **Propertius** (46 B.C.), and of **Metastasio** (opera writer), in 1693 A.D.

From Assisi the train conveys us to

Spello (ancient *Hispellum*), with ancient gates and walls.

In **Sta. Maria Maggiore**. Frescoes by *Pinturicchio* (1501). Pietà and Madonna . . . *Perugino*.

In **S. Francesco** (1228), altar-piece, *Pinturicchio* (1508).

In **Sant' Andrea**, Madonna by *Pinturicchio*. The small picture beneath the Madonna, representing S. John, is attributed to Raphael.

Various Roman antiquities are shown in Spello, among others a miscalled "House of Propertius"

Crossing the Topino, we next reach the station of

Foligno (*see* p. 340), and then proceed along the valley of the Clitumnus to

Trevi (ancient *Trebiae*).

The **Pinacoteca** contains three works by *Lo Spagna*.

Church of Sant' Emiliano (12th century). Portals and Altars by *Rocco da Vicenza*.

Church of Santa Maria delle Lagrime.

Adoration of the Magi *Perugino*.

Descent from the Cross *Lo Spagna*.

Church of S. Martino.

Madonna *Tiberio d'Assisi*.

Coronation of the Virgin *Lo Spagna*.

Between Trevi and the next station are several objects of interest. An ancient temple, now Church of S. Salvatore. Near the village of Le Vene is the source of the **Clitumnus**, described by Pliny.

Villages of Campello and S. Giacomo; in the latter a church with frescoes by *Lo Spagna*.

Spoleto (population 9,500, $\frac{3}{4}$ m. from station: one-horse carriage 1 fr.) is next reached. Spoletium was colonised by the Romans 242 B.C., sustained a siege and repelled a vigorous attack of Hannibal in 217, and went through the usual experiences incident to civil war, barbaric invasion, and mediæval tumult. It was captured by the Piedmontese 18th September, 1860, in spite of a gallant defence of the castle by Major O'Reilly, an Irishman.

Spoleto is a busy town, and noted for its truffles and preserved meats, fruits, &c.

Several relics of Roman temples, theatre, gateway, &c., are to be seen.

Cathedral of Sta. Maria Assunta, erected in 617 A.D., by Duke Theodelapius, but frequently restored. The *façade*, with a beautiful Renaissance portico, with its stone pulpits, arches and curious frieze, dates from the 13th century.

TERNI.

Over the entrance, Mosaic by . . . *Solsternus* (1207)

The interior was renovated in 1644.

In the Choir, Frescoes { *Fra Filippo Lippi and Fra Diamante* (1470)

In Winter Choir, Carvings . . . *Bramante*.

„ Paintings . . . *Lo Spagna*.

Tomb of Fra Filippo Lippi. This monk was poisoned by the relatives of Lucrezia Buti, a noble Florentine lady, whose affections he had gained, and whom he managed to abduct from a convent.

Frescoes in the Baptistery. Style of . *Giulio Romano*

Font of Travertine, with Sculptures.

Frescoes in Chapel . . . *Pinturicchio*.

There are several other churches in the town, the *Manna d'Oro*, an elegant Renaissance building; *S. Pietro*, the cathedral until 1067; *Il Crocifisso*, formerly the site of a Roman temple.

In the **Palazzo Municipale** are several ancient inscriptions, and a small Pinacoteca containing several pictures by . . . *Lo Spagna*.

Below the terrace of the Palazzo a **Roman House** with magnificent mosaics has been discovered.

Whilst at Spoleto, **La Rocca** (1,483 feet), or the **Monte Luco** (2,720 feet) opposite, should be visited for the sake of the prospect. The **Aqueduct delle Torri**, built by Theodelapius, Duke of Spoleto (604), is used as a bridge to Monte Luco.

From Spoleto the railway passes up Monte Somma (4,038 feet) to a height of 2,331 feet, and then through a tunnel to the Nera valley. Very attractive and wild scenery.

Terni (ancient *Interamna*, population 26,000. Birth-place of the historian Tacitus. Roman remains; pleasant walks on Ramparts, &c. Celebrated **Waterfalls (Cascate delle Marmore)** in the neighbourhood (650 feet). Lake and village of Piediluco. Large weapon manufactory belonging to the Italian Government. To visit the waterfalls, train to **Marmore** (10 miles), electric tramway to Collestatte, or on foot in about 2 hours. The falls are about 650 feet in height, descending from the Velino in three leaps to the Nera.

A concession has been granted for a railway from Umbertide to Terni with a branch line from Ponte San Giovanni to Perugia (see p. 327).

The next station reached is

Narni. Birthplace of the Emperor Nerva. Ancient castle, now a prison. Cathedral (13th century), interesting architecture. Town-hall contains a coronation of Mary, by *Lo Spagna* (retouched). Umbrian town of **Æmilia**, with Cyclopean walls, &c., 6 miles N.W. **Otricoli**, 7 miles S.; antiquities, volcanic deposits, &c. **Bridge of Augustus**, short walk from Narni; one arch entire, 61 feet in height.

The railway follows the Nera valley, and then crosses the Tiber by a chain bridge, and arrives at

Orte, on a pinnacle of rock, a picturesque town of 4,000 inhabitants, junction of the line from Foligno (*see* p. 338). Descending the right bank of the Tiber valley, we see the ridge of Mount Soracte, pass two or three villages, and arrive at *Borghetto* (with ruined castle). Here is the **Ponte Felice**, a handsome bridge built by Augustus. After a brief view of **Civita-Castellana** (*Faleria*), 5 miles from the station, and $2\frac{1}{2}$ miles from the town to the ruins of Faleria, we cross to left bank of the Tiber. Civita-Castellana is also connected with Rome by a recently-opened electric tramway, and a concession has been granted for a branch line between Civita-Castellana and Viterbo. The new line will be nearly 30 miles in length, with a metre gauge and will be worked by electricity. The route is now as follows: *Stimigliano* and *Poggio*, stations amongst the olive-trees of the beautiful Sabina district.

Fara Sabina (ancient *Cures*), the birthplace of Numa Pompilius. *Monte Rotondo*, with a castle of the Orsini; fine views of the Sabine Mountains. Village stormed by Garibaldi on 26th October, 1867. One mile to the S.E. lies the village of Mentana, where Garibaldi was defeated by the Papal troops on 3rd November, 1867. After crossing the Tiber, with the Sabine and Alban mountains to the left, the dome of St. Peter's, Rome, comes into view, and the train shortly arrives at the terminus, near the Baths of Diocletian.

For description of Rome, *see* Cook's "*Southern Italy*."

FLORENCE TO ROME,

Via Siena and Orvieto.

($220\frac{1}{2}$ miles—9–12 hours.)

For passengers not visiting **Siena**, the most direct route from Florence to Rome is *via* **Arezzo**, **Chiusi**, **Orvieto**, and **Orte** (196 miles, in $5\frac{1}{2}$ –7 hours).

On leaving Florence the railway passes near the *Cascine*, and through a pleasant suburb with many good villas, to *S. Donnino* and *Signa*. Then succeeds a beautiful valley, the *Gonfolina*, and then *Montelupo*, where there is a fortified castle, the "Mountain of the Wolf" (*Montelupo*).

Empoli. Here the railway for Rome turns southward, while the line to Pisa continues westward. Empoli is an old town, and held an important position in the time of the wars of Guelphs and Ghibellines. It is now insignificant; and there is nothing to detain the tourist here except a church (1093), Baptistery (1447), two or three good pictures, and some old houses.

From *Empoli*, the line follows the right bank of the *Elsa*, passing (on the r.) lofty tower of *S. Miniato dei Tedeschi*, to station *Ponte a Elsa*; then station *Castel Fiorentino*.

Station *Certaldo*.—Town on hill to the left. Boccaccio (born 1313), died here in 1375. House of Boccaccio restored 1823. Statue erected 1879.

Station *Poggibonsi*.—Volterra (*see* p. 320) can be visited from this point. To Colle (5 miles) by branch railway; thence diligence (16 miles), daily 3 fr. or carriage 15 fr.

San Gimignano (Hotels, *see* Appendix), can be reached in a two hours' drive from Poggibonsi, or from Colle. A mediæval town on the heights, remarkable for its many square towers, and containing several buildings of interest. **Palazzo Comunale**, with pictures and frescoes by *Lippo Memmi*, *Filippino Lippi*. **Torre del Comune** (1298), 180 feet in height. **Palazzo del Podesta** (1250). Cathedral Church of **La Collegiata** (11th century); frescoes by *Ghirlandaio*, &c. **Sant' Agostino** (1280). **San Jacopo** (12th century); and **San Girolamo**, all with pictures and frescoes worth seeing.

After leaving Poggibonsi, notice the Châteaux of *Staggia* and *Monte Riggioni*, both on the right; then, passing through a tunnel, we reach

SIENA.

(Hotel, *see* Appendix.)

English Church service in the Chiesa Christiana Evangelica Viale Curtatone during the spring.

Post and Telegraph Office, Via Cavour, 16.

Theatres:—*Rozzi*, Piazza dell' Indipendenza; *Lizza*, *Passeggio della Lizza* (summer only).

Siena is 1,030 feet above the sea-level, with a healthy climate, and many attractions for the tourist. It has more

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Gothic edifices than Italian cities usually possess, and in no town in Italy can there be found finer specimens of Italian Gothic architecture of the 13th and 14th centuries. Three or four days can be spent here to advantage.

Siena is not only one of the most important towns for the study of the 13th-16th century art, the seat of a university, and the residence of an archbishop, but is a flourishing weaving and trading town of 28,000 inhabitants, with a healthy climate, situated on the ridges of three hills.

Siena (ancient *Sena Julia*), founded by Senonian Gauls, was made a Roman colony by Augustus. It was a thriving town in the Middle Ages; a free state as early as the 12th century, and took a prominent part in the struggles between Guelfs and Ghibellines. The seat of a famous school of art, it at one time rivalled Florence, and its population once reached nearly 100,000. A century later tyrants overthrew the popular government; and in 1500 A.D., through one of them, Pandolfa Petrucci (Machiavelli's chief example of tyranny), the city became subject to the Medicis of Florence. Under Cosmo di Medici, the Count of Marignano wasted Siena and the Maremma district with fire and sword.

The Siennese school of painting is remarkable for devotional feeling, pathetically and delicately expressed.

The most noted master, in its earlier period, was *Simone Martini* (d. 1344), and in its later period, the more celebrated *Sodoma* (1480-1549). The best Italian wood-carving (especially in 15th and 16th centuries) has been produced in Siena.

The **Piazza Vittorio Emanuele** is a semi-circular space in the centre of the town, which has been for ages the scene of public festivals and assemblies, and is still used as the race-course during the races, **il Palio**, on July 2nd and August 16th. This horse-racing is of such a strange character as fairly to astonish every one seeing it. The Englishman doubtless thinks that he has attained the highest perfection in this "noble" sport. But he cannot realise the Siennese ideal until he has organised an annual race round Trafalgar Square, or some such public place. The competitors in the Palio are representatives chosen from the different parishes of Siena, into which from the earliest times the city has been divided. Each *contrada*, or district, has its separate institutions and church, and on this day turns out in full force, with flags, bands and procession. The course is the Piazza, around which on one side a series of stages have been erected; and against

the houses in different parts of the route huge mattresses are placed to prevent the luckless riders—some of whom are sure to be thrown off—from dashing out their brains. At the boom of cannon the processions begin to move along the course. Each *contrada*—named from some natural object, such as the wave, the giraffe, the goose, &c.—bears its colours and representative symbol prominently displayed. Along the Piazza they pass one after the other, seventeen in all, with all the pomp and parade of a mediæval tournament party. When the procession is over the cannon again booms, and the riders and the horses come forward ready for the race. At a given signal they start, and race round and round the Piazza until they are stopped by the tinkling of a bell. The successful jockey is borne away by his *contrada* to their church, in which their banner is placed, to commemorate the event.—“Diary of an Idle Woman in Italy.”

If, however, a riderless horse comes in first, it wins the race. The horses are blessed beforehand. This ceremony is very interesting to witness. On the morning of the race the animals are taken to the church dedicated to the patron saint of the particular *contrada*, and the winning horse is again taken to be blessed, but then in the church of Sta. Maria di Provenzano.

In the **Palazzo Pubblico** (1293–1309), from designs of *Agostino* and *Agnolo*, in the **Piazza**, a large four-storeyed brick building, commenced in 1289 and completed in 1305,

Death and Assumption of the Virgin	<i>Taddeo Bartoli.</i>
Altar-piece, Holy Family	<i>Sodoma.</i>
Carved Choir Stalls (1429)	<i>Domenico di Niccolò.</i>
Fine Iron Screen (1436–45).	
In Vestibule. Curious Fresco	<i>Taddeo Bartoli.</i>
In Sala del Mappamondo, Madonna and Child	<i>Simone Martini.</i>
Portrait of Guido Riccio	<i>Ibid.</i>
SS. Ansano, Victor, Bernardo, Tolomei (3 Frescoes)	<i>Sodoma.</i>
In Sala di Balìa, Events in Lives of Emperor Frederick I. and Pope Alexander III.	<i>Spinello Aretino.</i>
In adjoining room, Madonna	<i>Matteo da Siena.</i>
Portraits, 8 Popes and 39 Cardinals (born at Siena).	

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In Sala del Concistoro, Ceiling *Beccafumi.*
 Splendid Marble Door *Jacopo della Quercia.*
 In Sala dei Nove, Frescoes *Ambrogio Lorenzetti.*

Admission, 10 to 4, 50 c. Adjacent is the

Torre del Mangia (335 feet), one of the most admired towers in Italy (begun, 1325 ; finished, 16th century). (Fee, $\frac{1}{2}$ fr.) Extensive panorama from the top. At the foot of the tower is the **Cappella di Piazza**, built in commemoration of the cessation of the plague, 1348. The interior (admission 50 c.) is adorned with celebrated frescoes, some tapestries, and portraits of popes or cardinals.

Fonte-Gaja, opposite the Palazzo Pubblico, with *bas-reliefs* in marble ; the original by *Jacopo della Quercia*, now preserved inside the building, but recently reproduced by *Sarrocchi*, partly restored.

The **Cathedral** stands on the loftiest site in Siena ; built in 13th century, to replace an older church of Sta. Maria Assunta, built on the site of a Temple of Minerva. Notice ruined portion of a nave erected in the 14th century, when it was intended to make the present cathedral the transept of a much larger edifice. The *façade* (1270-1380) designed by *Giovanni Pisano*, with coloured marble decorations and of mixed architecture ; with sculptures (prophets and angels) by *Jacopo della Quercia* (1368-1442), The Venetian mosaics were added in 1878. The **Campanile** is in six storeys. In the **interior** of the Cathedral observe the rose windows and beautiful columns.

Terra-cotta busts of Popes round the Central Nave.

Tribune, with *bas-reliefs*.

Inlaid Marble Pavement, Old Testament scenes.

Duccio, Beccafumi, &c.

Basins for Holy Water, beautiful pieces of sculpture after design of *Jacopo della Quercia.*

Beautiful carving of Choir Stalls (1569), from designs by *Riccio*, and inlaid (tarsia)

work by *Fra Giovanni da Verona.*

Bronze Tabernacle (1472) *Lorenzo da Pietri.*

The Pulpit, in sculptured white marble, is surrounded by nine columns of granite representing scenes from the New Testament by

Pisano and Pupils.

Picture (divided, in two chapels) *Duccio di Buoninsegna.*
 Life of our Saviour, in 26 sections, in chapel *Ibid.*
 of the Eucharist.

Madonna and Child, with Saints (1311), *Ibid.*
 for which 3,000 ducats was paid to the
 artist.

Statue of S. John (in chapel) . . . *Donatello.*

Font (ditto) . . . *Jacopo della Quercia.*

Statue of S. Ansano . . . *Neroccio.*

Frescoes, Life of S. John, &c. . . *Pinturicchio.*

Coronation of Pius III. (over entrance to Library) *Ibid.*

The **Library** of the Cathedral contains

ten well-preserved frescoes of the cele-
 brated *Pinturicchio*, representing scenes
 from the life of Piccolomini (Pius II.).

The last fresco on the right-hand side is
 believed to be by *Raphael* . . . *Ibid.*

29 Choir Books, with miniatures by . . . { *Ansano di Pietro*
and others.

Some Modern Monuments . . . *Tenerani, Ricci, &c.*

Monument of Bandino Bandini . . . *Michael Angelo.*

Altar (Piccolomini family), with statues . . . *Ibid.*

Chapel of the Chigi, with gold, marble, and
 lapis-lazuli decorations; and statues of

S. Jerome and Mary Magdalene, by *Giovanni Bernini.*

Notice the beautiful mosaic representing the "Flight into
 Egypt." The original oil picture by *Carlo Maratti* is to
 be seen in the Palazzo Chigi in Rome.

S. John Baptist—under the Cathedral Choir—anciently
 the Baptistery. Gothic *façade*, and brazen font, with statuary
 by *Lorenzo, Ghiberti, Donatello, &c.* Also some 15th-century
 frescoes.

Opposite the south side of the cathedral is the **Cathedral
 Museum**, the former **Opera del Duomo** (fee $\frac{1}{2}$ fr.), contain-
 ing statuary, paintings, &c.

The Three Graces (antique) removed from Rome.

Sculptures from the Fonte Gaja . . . *Jacopo della Quercia.*

Sculptures from the Cappella di Piazza, &c.

Flag, with Transfiguration of Christ . . . *Sodoma.*

Drawings from the Cathedral pavement.

Collection of 13th- and 14th-century Croziers.

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Four saints *Lorenzetti.*
Credo, by *Taldeo Bartoli.*

The **Pellegrinajo**, hospital, with Church of **S. Maria della Scala**. Room with Frescoes ($\frac{1}{2}$ fr.) by *Domenico di Bartolo*, &c.

The **Accademia delle Belle Arti**. Admission, 1 fr., 9 to 3 daily, except Sundays and holidays. Catalogue 1 fr. Seven hundred pictures of great historical interest, chiefly of the elder Sienese school.

The artists' names are generally affixed to the frames, the pictures being arranged in chronological order.

At the entrance, pass the first door on the right (leading to Room X), and proceed to the second door on the right to

I. Corridor (13th-14th cent.).

No. 1-15. Religious pictures in the Byzantine style.

- „ 47. Altar-piece *Duccio di Buoninsegna.*
- „ 46. Crucifixion *Niccolò di Segna.*
- „ 51. Madonna and Saints *Lippo Memmi.*

II. Corridor (14th-15th cent.)

- „ 61. Madonna *Pietro Lorenzetti.*
- „ 88. Annunciation *Ambrogio Lorenzetti.*
- „ 119, 125. Coronation, and Death of
the Virgin *Spinello Aretino.*

III. Corridor (14th-15th cent.)

- „ 164. Madonna and Angels *Domenico di Bartolo.*
- „ 203. S. Bernardino *Pietro di Giovanni.*
- And pictures by *Giovanni di Paolo.*

Room IV. (1406-1481).

Large Altar-pieces and Byzantine
pictures by *Sano di Pietro.*

Room V. (14th cent.)

Madonna and St. Calixtus . . . }
Coronation of the Virgin . . . } *Sano di Pietro.*
Large Altar piece }

Room VI. (14th-16th cent.).

Works by *Sano di Pietro* and by *Matteo di Giovanni*

Room VII.

Paintings, mostly damaged, of 13th-16th century.

Return and cross the passage to

Room VIII. (14th-16th cent.).

No. 326.	Madonna	.	.	.	.	.	<i>Sodoma.</i>
„ 334.	Flight of Æneas	.	.	.	.	.	<i>Ibid.</i>
„ 352.	Scourging of Christ	.	.	.	.	.	<i>Ibid.</i>
„ 361.	Dead Christ	.	.	.	.	.	<i>Ibid.</i>

Room IX. (15th-16th cent.).

„ 368.	Crucifixion	.	.	.	.	<i>Andrea di Niccolò.</i>
„ 386.	Holy Family	.	.	.	.	<i>Pinturicchio.</i>

Room X. (Large Hall (15th-16th cent.).

„ 401.	Fresco, Christ on the Mount of Olives				<i>Sodoma.</i>
„ 443.	„ Christ in Purgatory	.	.	.	<i>Ibid.</i>
„ 413.	Descent from the Cross	.	.	.	<i>Ibid.</i>
„ 410.	Annunciation and Visitation				<i>Gio:amo del Pacchia.</i>
„ 422.	Ascension	.	.	.	<i>Giacomo Pacchiarotto.</i>
„ 441.	Madonna and Saints.	.	.	.	<i>Bernardino Fungai.</i>

Room XI. (16th-17th cent.).

„ 451.	Mary Magdalen	.	.	.	<i>Fra Bartolomeo.</i>
„ 500.	Madonna	.	.	.	<i>Palma Vecchio.</i>
„ 528.	Landscape	.	.	.	<i>Domenichino.</i>
„ 544.	Annunciation	.	.	.	<i>Paris Bordone.</i>

On the first floor are modern paintings, prize pictures by pupils of the Academy, and casts. And in two rooms the **Galleria delle Stampe** contains a collection of old Italian engravings, and some of Durer's wood engravings.

Respecting the No. 352, in Room VIII, Dean Alford thus writes:—

“There is one fresco in the Sienese Gallery, to see which is worth the journey hither. I mean, of course, the

magnificent picture by Bazzi, commonly called 'Sodoma,' of our Lord bound to the pillar. It is impossible to imagine the majesty of suffering better represented. The execution of the details is perfect. The prevalent tint is a reddish-brown, and the texture of the flesh so delicately painted as to give a waxen or almost an enamel effect. It is a work on which the whole power and devotion of no ordinary genius have been expended; one of those pictures lightly esteemed, it would appear, by connoisseurs in art (Kugler hardly mentions it, and describes it wrongly), but making, on any mind capable of feeling, an indelible impression."

The **Palaces** of Siena are of great architectural interest. Most of them date from about 1300 A.D., from designs by *Agostino* and *Agnolo*. **Palazzo del Magnifico**, with exterior bronze decorations by *Cozzarelli* and *Mazzini*. **Palazzo Saracini**. **Palazzo Buonsignori**. **Palazzo Piccolomini**; two halls painted by *Bernard Van Orley*; contains the **Municipal Archives**, 50,000 parchment charters, autographs, book covers. Open daily (except Sundays), 10 to 3. **Palazzo Pollini**, with frescoes by *Sodoma*.

The **University**, recently restored, has a monument to Niccolo Aringhieri (1374).

The **Library** (*Biblioteca Comunale*), in the Accademia degli Intronati, possesses 70,000 volumes and 5,000 MSS.; the Greek Gospels (9th century) from Palace of the Emperors at Constantinople—and other precious works. It is the oldest library in Europe. Open daily 10 to 5.

The Citadel was built by Cosimo I., on the site of a fortress of Charles V.

Several interesting **fountains**, **gates** (with frescoes), &c., will be noticed in the public streets and places.

Amongst the Churches of Siena are—

S. Domenico (1220–1465).

Frescoes in Chapel of S. Catherine *Sodoma*.

Madonna (in 2nd chapel, left of altar) . . . *Guido da Siena*.

" (" right ") . . . *Matteo da Siena*.

Sant' Agostino (restored 1755, by *Vanvitelli*).

Crucifixion (2nd altar, r.) *Pietro Perugino*.

Slaughter of the Innocents (chapel, r.) . . *Matteo da Siena*.

Statue of Pius II. *Dupré*.

SIENA.

Adoration of the Magi (altar-piece) . . . *Sodoma.*
Il Carmine. Tower and Cloisters . . . *B. Peruzzi.*
 Nativity of Mary (in chapel, r.) . . . *Sodoma.*

Chieso del Monastero dei Campansi (now Ospizio di Mendicità).

Frescoes in Cloister.

S. Concezione (*dei Serri*).

Slaughter of the Innocents (4th altar, r.) *Matteo da Siena.*

Madonna (1436) . . . *Giovanni di Paolo.*

S. Francesco (1236), Gothic Church, gorgeously restored
 1892. Stained glass from Munich. Rich altar-pieces.

Frescoes by . . . *Lorenzetti.*

Confraternita di S. Bernardino (fee 50 c.).

Frescoes, Mary visiting Temple, Visitation,

Assumption, and Coronation of the

Virgin . . . *Sodoma*

Other Frescoes . . . *Pacchia and Beccafumi.*

S. Girolamo. Madonna and Saints. *Matteo da Siena.*

S. Martino. Circumcision . . . *Guido Reni.*

Marble Sculptures . . . *Mariano.*

Gilded Wooden Statues *School of Jacopo della Quercia.*

Confraternita di Fontegiusta (1482).

High Altar (one of the finest sculptures of
 the period) . . . *Mariano.*

Holy Water Basin in Bronze (1480) . . . *Giovanni delle
 Bombarde.*

Coronation of the Madonna . . . *B. Fungai.*

Fresco (restored). Sybil announcing the

birth of Christ . . . *B. Peruzzi.*

S. Spirito *Facade* (1519), by . . . *Ibid.*

Altar wall with Frescoes . . . *Sodoma.*

Crucifixion (Fresco in Cloisters) *Fra Bartolomeo and Pupils.*

House of S. Catherine of Siena. Fee

$\frac{1}{2}$ fr.) Three Oratories, containing

Pictures from the Saint's life

Sodoma, Pacchiarotto, and Salimbeni.

The Crucifix from which S. Catherine

received her wounds; only shown on

the festival of the Saint (April 30th) *Giunta da Pisa (?)*

S. Catherine of Siena was born in 1347; took the veil in her ninth year, and was celebrated for her remarkable visions, &c., and persuaded Pope Gregory VI. to transfer the Papal

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throne from Avignon to Rome (1377). She died in 1380; was canonized in 1461.

The Franciscan **Monastery of Osservanza** (1423), is $2\frac{1}{2}$ m. from Siena. The tyrant Pandolfi Petrucci (1512) is buried here. There are some interesting reliefs and statues of the school of *Robbia*.

The **Castle of Belcaro** ($1\frac{1}{2}$ hour's drive from Siena). Fine views of Siena and neighbourhood. Frescoed ceiling (Judgment of Paris), by *B. Peruzzi*.

A number of interesting excursions can be made by carriage, or on horseback. To the suppressed Franciscan Monastery of **Osservanza** (*see above*); **Sta Colomba, Celsa** and **Marmoraja**; the **Certosa of Pontignano**; Château of Belcaro (*see above*), &c.

On leaving Siena, the tourist passes through one of the wildest districts in Italy, among the hills between the Ombrone and the richly fertile valley of the Chiana. The leading features of the district are strange-looking sand-hills, and barren and rugged mountains. Here the shell-collector may add largely to his store, good specimens of marine fossil shells being both common and varied. A ride of about sixty-five minutes brings the train to *Asciano*.

Here there is a branch line from **Asciano** to **Grosseto**. By means of this line (60 m. in length) Siena can, if so desired, be visited in connection with the coast line route to Rome. On leaving Asciano *S. Giovanni d'Asso* is first reached.

The suppressed Monastery of **Monte Oliveto Maggiore** is $1\frac{1}{2}$ hour's walk from this station. It contains celebrated frescoes by *Sodoma* and *Luca Signorelli*.

Torrenieri is next passed, and then *Monte Amiata*, named from the mountain to the S. (5,589 feet). *S. Angelo Cinigiano*. The railway follows the river Orcia, and then crosses the Ombrone. Stations: *Monte Antico, Paganico*. Here the line leaves the Ombrone, and winds amongst the hills to *Roccastrada*, then *Sticciano*, joining the Maremma railway at *Montepescali* to the N. of *Grosseto* (*see p. 321*).

Resuming the main-line route, the next station passed is the picturesque walled town of

Rapolano, an increasingly frequented watering-place, especially during July and August.

Passing *Lucignani* (mediæval village), we reach *Sinalunga* (capture of Garibaldi, September 24, 1867). *The tourist may, if he pleases, reach Perugia in three hours from this point by the*

beautiful Chiana Valley, Cortona, and Lake Trasimene, and then proceed to Rome by Assisi, &c. Torrita is next reached, and then the station for

Montepulciano (6 m. from station; omnibus 1½ fr.). A walled town, with handsome buildings, and **Cathedral Church of S. Biagio**, by Sangallo. **Palazzo Comunale**, with Roman and Etruscan antiquities, also Library and some pictures.

The town of **Pienza**, where the architecture of the Renaissance can be advantageously studied, is 9½ m. distant. The Cathedral (15th century) contains pictures by *Matteo di Giovanni, Vecchietta* and *Sano di Pietro*.

The railway passes Monte Cetona (r.), Lakes of Montepulciano and Chiusi (l.), with their unhealthy exhalations. Stations, *Chiancino*, and then *Chiusi*.

Chiusi (pop. 2,000) is the ancient *Clusium*.

"Lars Porsena of Clusium, by the nine gods he swore,
That the great house of Tarquin should suffer wrong no more."

It was one of the twelve great cities of Etruria that struggled so long against Rome. The town shows Etruscan, Roman, and mediæval remains, and many inscriptions of early date. Spurious antiquities are manufactured and sold here to a large extent. A number of labyrinthine passages under the town are supposed to be remains of the ancient Etruscan drainage. The **Museo Etrusco** contains bronzes, vases, mirrors, urns of terra-cotta, alabaster, &c., and other interesting objects found in the tombs in the neighbourhood. (Admission ½ fr.)

The **Cathedral** (Santa Mustiola) is formed chiefly of portions of earlier edifices. In the Sacristy is a Mass-book, with beautiful 15th-century miniatures.

In isolated mounds at various short distances round Chiusi are the celebrated **Etruscan Tombs**, of which at least four claim to be the last resting-place of Lars Porsena. A ticket to visit these tombs, procurable at the Municipio, costs usually 2 fr. for each tomb. The most important are the **Deposito del Granduca** (private property; fee ½ to 1 fr.); the **Deposito della Scimima** with paintings representing gladiatorial combats; the **Deposito del Poggio Gajella** (3 m. N.W.), much damaged. It is a chamber of about 20 feet in diameter, with a column supporting the centre, and smaller passages where once lay the dead. A cornice of

pure gold, and other rich treasures, were discovered here. **Deposito, del Sorrano**, with stone figures. Others of these tombs have upon the walls and ceilings paintings of warlike contests, guests on tiger skins at a banquet, &c. A passing glance will suffice for the **Tombs of the Early Christians**, near S. Caterina.

Cetona (1½ hours' drive S.W.). Collection of antiquities in **Palazzo Terrosi**.

. Diligence (or train) to **Città della Pieve** (1,000 feet), pop. 6,000. In the Cathedral, containing some of Perugino's masterpieces, a crypt supported by nine columns has lately been discovered. Carriage to **Sarteano**. Collection of antiquities, vases, bronzes in the Villa Bargagli.

From Chiusi, Perugia can be reached by diligence (31 miles). The railway to Orvieto and Rome runs along the Chiana Valley to station Ficulle, village on left 3 m., then along the Paglia valley to *Orvieto*.

ORVIETO

[Hotel, *see* Appendix]

is 1,165 feet above the sea level; population 8,000; anciently *Urbibentum*, the site of Volsinii one of the twelve capitals of the Etruscan League, taken by the Romans B.C. 280, then, in the Middle Ages, *Urbs Vetis*, whence its present name. It was once a Guelphic stronghold, and in troublous times often a refuge for Popes.

Situated on a steep rock, Orvieto is reached by a short cable tramway, at the terminus of which hotel omnibus, 50 c.

The **Cathedral**, a splendid specimen of Italian Gothic, is the principal attraction of the town, its beauty being truly astonishing, and its general effect more pleasing than many more elaborate structures. It was commenced in the 13th century, to commemorate the "Miracle of Bolsena," when the doctrine of Transubstantiation was proved to a sceptical priest by the appearance of drops of blood on the consecrated host. Black and white marble in alternate courses form the main edifice.

The **Façade** (1310), magnificently decorated, the largest existing structure of the kind, designed by L. Maitani, of Siena, with *bas-reliefs* of Scriptural subjects, by pupils of *Niccolò Pisano*; above the principal door is a marble

Madonna; bronze emblems, beautiful mosaics on a golden ground, &c. •

The **Interior**, in form of a cross, 291 feet long, 115 feet wide, and 111 feet high (recently restored). Observe the richly-carved gallery over the columned arches which cut off the aisles, and the stained glass in the pointed windows.

S. Sebastian (r. of chief entrance) *Scalza*.
 S. Pellegrino (l. of „ „) *Ibid*.
 Fresco. Madonna and St. Catherine . *Gentile da Fabriano*.
 Marble Font . *Piero di Giovanni and Sano di Matteo*.
 Statues in front of pillars (12 Apostles)

Mosca, Scalza, Toti, &c.

Annunciation (on High Altar) *Mocchi*:

Life of the Virgin (Frescoes in Choir)

Ugolino d'Ilario and Pietro di Puccio.

Inlaid tarsia work (14th century) by *Sienese artists*.

Visitation of Mary (marble relief) *Mosca*.

Adoration of the Magi („ „) *Mosca*.

In the S. Aisle is the **Chapel of the Madonna di S. Brizio** (Cappella Nuova).

Miraculous Image of the Virgin and Pieta . . *Scalza*.

Christ as Judge, and Prophets (on ceiling) . *Fra Angelico*.

Apostles, Patriarchs, Virgins, Martyrs, &c.

(on ceiling) *Signorelli*.

On the walls are admirable frescoes by *Signorelli*, representing Predictions of Sybils, &c., Summons to Judgment, Arrival of Antichrist, Last Judgment and Hell; Portraits of Cicero, Ovid, and Horace; Seneca, Dante, and Virgil, and the Entombment of Christ.

In the N. Aisle is the **Cappella del Corporale**, with silver shrine (400 lbs. weight), on which are the Passion and the Miracle of Bolsena, in enamel. This work is by *Ugolino di Vieri*, of Siena, date 1338.

Frescoes, Miracle of Bolseno *Ugolino*.

Madonna (altar on l.) *Filippo Memmi*.

Opposite the Cathedral the Museum of Count Faina, containing Etruscan antiquities, can be visited on application, as also the collection of Signor Mancini, No. 78, Corso Cavour.

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Opera del Duomo, or Palazzo dei Papi, near the Cathedral, contains the **Museo Municipale**, admission 1 fr. On the ground floor are bronzes, pottery, weapons, plans, &c., and on the first floor—

Various Designs for <i>Façade</i> , Pulpit, &c.	
Reading-desk, with beautiful Carving.	
Reliquary, by	<i>Ugolino da Siena.</i>
Magdalene	<i>L. Signorelli.</i>
Frescoes (including portrait of himself)	<i>Ibid.</i>
Madonna, by	<i>Giovanni Pisano.</i>
Etruscan Terra-cottas (coloured).	

S. Giovenale, some old paintings. **S. Domenico**, monument to Cardinal di Brago (d. 1282), by *Arnolfo*. **Il Pozzo di S. Patrizio**, by *Sangal'o* and *Mosca*; descent to this celebrated fountain by 250 steps ($\frac{1}{2}$ fr.). Fine views in proximity. Dilapidated **Fortress**. **Palazzo Comunale**, &c.

The **Étruscan Necropolis**, discovered in 1874, is situated half-way along the winding road between the town and the station. Many of the tombs were found intact, dating from the 5th century, with the names of the deceased in Etruscan characters. The interiors contained painted and black terra-cotta vases, now in the Museo Municipale.

The railway from Orvieto follows the Paglia to the Tiber, crosses the latter, and at **Orte** joins the line from Perugia, Assisi and Terni. (For route from **Orte to Rome**, see p. 340.)

The traveller can, if he pleases, vary the route by taking the road to Rome at Orvieto as far as Viterbo, thence rail to Rome, passing **Bolsena** (with its lake and islands and ruins), **Montefiascone**, with cathedral, &c., and magnificent views in the neighbourhood, and Viterbo. Or this latter town can be visited by rail from Attigliano, the station before Orte, or more conveniently by the new railway from Rome direct.

Viterbo has a handsome Romanesque Cathedral (S. Lorenzo), several churches, municipal museum, and other public buildings. From Viterbo the tourist can make several interesting excursions in the surrounding country, especially to Castel d'Asso, Norchia, the Tiber valley, **Toscanello** (see p. 322), Bomarzo, Mons Ciminius, Ferento, &c.

At Ferento excavations carried out by the Archæological Society of Viterbo have yielded, among other things, four statues in a good state of preservation (presented to the Etruscan museum in Florence). The theatre is being (1909) laid bare, and one of the chief streets has been uncovered.

About six miles beyond Viterbo, reached with horses or mules (*guide very necessary*) are the remarkable ravines called **Castel D'Asso**. In the cliffs of these ravines are sepulchres resembling the valley of the Tombs of the Pharaohs at Thebes. Above the real entrances to the tombs, which are at the base of the cliffs, false doors are sculptured on the rock; they are Egyptian in form and have on the lintels the inscription "Ecasuth." These glens were evidently the Pantheon of Etruria; doubtless here were buried some of her most distinguished men.

From Viterbo to Rome (54 miles) the railway has opened up the districts of Southern Etruria. Leaving Viterbo and crossing several deep ravines the first town is **Vetralla** (population 8,000), with 12th-century Basilica, Roman Forum and Necropolis of Norchia. The highest point of the line (1,500 feet) is Barbarona, then **Capranica** (excursion to **Sutri**, Etruscan tombs, amphitheatre, &c.); over a viaduct to **Bassano di Sutri**, to **Bracciano** (medieval castle, and circular lake 20 miles in circumference). Beyond are *Cesano* (where a series of 15th-century frescoes have recently come to light from beneath the whitewash covering of the walls of a chapel), *La Storta-Formello*, *Roma San Pietro*, and **Roma-Trastevere**.

For description of Rome, see Cook's "*Southern Italy*."

BOLOGNA TO ROME,

Viâ ANCONA.

The *direct* route from Bologna to Rome is *viâ* Pistoja, Florence, &c., and this, as far as Florence, is fully described on pp. 297-301. For the remainder, Florence to Rome, see pp. 322-40.

For Milan to Bologna, Venice to Bologna, see pp. 266, 262. **Bologna**, see p. 275.

TRAVELLERS who intend to go direct to Ancona should endeavour to secure a seat on the left of the carriage.

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Leaving Bologna, the railway runs in a line with the old Roman road, Via *Æmilia*, for the first part of the journey. The stations passed are *San Lazzaro*, *Mirandola*, *Quaderna*, *Castel S. Pietro*—all in a district remarkable for its high state of cultivation.

Imola (*Forum Cornelii* of the Romans), population 32,500, is on the Santerno. It was an important place as a station on the Via *Æmilia*, and still more so in the Middle Ages; on account of its situation between Bologna and Romagna. It became subject to the States of the Church in 1509, under Pope Julius II. There is nothing to detain the traveller here. Imola was the birthplace of St. Peter Chrysologus, Archbishop of Ravenna; of Vassalva, the naturalist, and of Innocenzo da Imola, the painter, none of whose works, however, are to be found now.

Castel-Bolognese, so named from its fortress built by the Bolognese in 1430, is only remarkable for its stronghold; for a battle fought in 1434, when the Florentines obtained a great victory over the Milanese; and for its being the junction for **Ravenna**.

No traveller should omit a visit to Ravenna; the distance is about 26 miles by rail. Stations, *Solarolo*, *Lugo* (great fair, Sept. 1-19) (junction for *Lavezzola*), *Bagnacavallo*, *Russi*, *Godo*. The town will well repay the time spent in visiting it (*see* p. 292).

After the river Senio is crossed, the first station is

Faenza (population, 13,500), on the site of Faventia, where Sulla's victory over Carbo was gained. Sir John Hawkwood, the servant of Pope Gregory XI., captured and plundered Faventia in 1376. There are some interesting works of art in the churches. The Cathedral of S. Costanzo is a handsome early Renaissance basilica, begun in 1474.

On the first floor of the Gymnasium is the **Municipal Pinacoteca**, containing some good pictures (admission, 50 c.).

In Cathedral , Holy Family	<i>Innocenzo da Imola</i> .
In S. Maglorio, Madonna	<i>Giorgione</i> .
In the Commenda, Virgin and Child, <i>Girolamo da Treviso</i> .	
St. John the Baptist (bust)	<i>Donatello</i> .
In Capuchin Monastery, Madonna and	
St. John	<i>Guido Reni</i> .

Faenza claims to have introduced the manufacture of earthenware into Italy. The pottery manufactured here is

known as Faience, although the term is now used to designate all kinds of fire ware.

Evangelista Torricelli, the inventor of the barometer, was born here in 1608, and an exhibition was held in 1908 in the town in commemoration of his birth (*see* p. 469).

Crossing the Lamone and the Montone,

Forlì is reached (population, 16,200). It is a well-built town, with handsome palaces and churches, and is well worth a visit. The **Cathedral of Santa Croce**, an important edifice, rebuilt in the last century, is noted for a chapel, *Madonna del Fuoco*, the cupola of which is painted in fresco; subject, the Assumption of the Virgin. This fine work took *Carlo Cignani* twenty years to complete.

In the Church of **S. Girolamo** there are some fine frescoes by *Melozzo* and a Madonna by *Guido Reni*. The **Ginnasio Comunale**, in the Piazza Morgagni, contains the Municipal Art Collections, the principal attraction being the **Pinacoteca**, or *Picture Gallery* (admission, $\frac{1}{2}$ fr.), in which, especially in the large room, there will be seen examples by *A. Caracci*, *Guercino*, *Francia*, *Palmezzano*, *Melozzo*, *Cignani*, *L. di Credi*, and others. The **Citadel**, constructed in 1360, is picturesque. It is now used as a prison.

Steam tram to Ravenna (see p. 292).

Station, *Forlìmpopoli*, the ancient *Forum Popilii*. Then the Savio is crossed.

Cesena.—Population 8,000, including suburbs 36,000; very prettily situated. It is one of the oldest Episcopal sees in Italy. S. Philemon was the first bishop, A.D. 92. Popes Pius VI. and VII. were born here; a statue to the former is in the Palazzo Pubblico, in the Piazza.

The **Cathedral**, the **Church of Santa Maria del Monte** (about a mile to the south-east of the town), and the **Palazzo Comunale**, are the principal buildings.

The **Library**, founded by Domenico Malatesta Novello (1452), contains over 4,000 MSS. The *Pinacoteca* is in the same building. Some celebrated sulphur mines are in the vicinity of Cesena.

The railway next crosses the Pisciatello; this river is supposed to be the Rubicon of the ancients. Stations, *Savignano*, *S. Arcangelo* (birthplace of Pope Clement XIV.).

Rimini (population, about 30,000), is a delightful old town, pleasantly situated, half a mile from the Adriatic, between two rivers, and the tourist who has time will do well to halt

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here, as there is capital sea-bathing, and the town has many fine buildings and other objects of interest. Lodging-houses and a casino, with restaurant, &c., have been erected on the beach.

Rimini is on the site of Ariminum, an Umbrian city. In 269 B.C. it became a Roman colony, and it contains many memorials of Augustus, by whom it was greatly enriched. In 260 it became an Episcopal see. The town has belonged by turns to the Lombards, the Germans, the Venetians, and the Pope.

The **Cathedral S. Francesco**, built in the 14th century, was re-modelled from designs of *Leo Battista Alberti*, in 1450. On the south side of the nave are seven vaults or arches, in which are sarcophagi of eminent scholars and warriors who flourished in the time of Sigismund Malatesta. The church abounds in relics of the Malatesta family, among them the tomb of Sigismund.

The principal works of art in the other churches of Rimini are :—

In S. Giuliano, Martyrdom of S. Julian	. <i>P. Veronese.</i>
In S. Girolamo, Portrait of the Saint	. <i>Guercino.</i>

The **Piazza Giulio Cesare**, the ancient forum and modern market place. On a pedestal is an inscription, stating that it was here Cæsar harangued his army after the passage of the Rubicon; the truth of this statement is, however, doubtful. At a short distance is a chapel, covering a site consecrated by the preaching of S. Anthony. Another chapel near the canal marks the spot where S. Anthony, according to legend, caused the fishes in the water to lift up their heads and listen to his discourse.

The **Arch of Augustus** (*Porta Romana*) was erected to the Emperor in commemoration of the people's gratitude for the restoration of the *Via Flaminia*, B.C. 27. The medallions represent Jupiter, Minerva, Neptune, and Venus.

The *Corso d'Augusto* leads from the *Porta Romana* to the bridge of Augustus (*Ponte d'Augusto*) over the *Marecchia*, erected more than eighteen centuries ago. It is a magnificent structure wonderfully preserved and built entirely of Istrian marble. Formerly it connected the *Via Æmilia* with the *Via Flaminia*,

In the **Palazzo del Comune** Picture Gallery (fee, $\frac{1}{2}$ fr.) in the **Piazza Cavour**, there are several fine works of art, including :—

Altar-piece	.	.	.	.	<i>Domenico Ghirlandajo.</i>
Pietà	.	.	.	.	<i>Gio. Bellini.</i>

The old palace of the **Malatesta** is now a prison. Everywhere in Rimini there are memorials of the Malastas; and the tourist will doubtless recall the story of **Francesca da Rimini**, so pathetically told by Dante in the "*Divina Commedia*," (*Inferno*, canto. V), and so ably translated by Byron.

The **Library**, in the **Via Gambalunga**, founded in 1617, contains about 40,000 volumes.

The pleasantest excursion in the neighbourhood (diligence twice daily) is to

San Marino, about thirteen miles distant, the seat of the smallest ancient republic in the world, this little municipality having maintained its independence more than 1,500 years.

San Marino was named from the Dalmatian mason who founded it in the 4th century. It covers an area of about twenty-five square miles, consisting chiefly of one mountain. Addison visited it in 1701, and described it in his book of Italian travels. It had then 5,000 inhabitants, a number which has doubled, according to the latest statistics. It has a standing army of 100, but the whole population capable of bearing arms are liable to military services. San Marino boasts of a palace, a theatre, and several churches. Its political arrangements are, of course, on a very modest scale. Since 1872 San Marino has enjoyed the protection of Italy.

Proceeding towards Ancona, the line crosses the streams **Marano** and **Conca**. Stations, *Riccione* and *Cattolica*, then through a tunnel over the Tavollo, and past the Villa Vittoria, where Queen Caroline of England resided, and **Pesaro** is reached.

Pesaro (population, 14,500), the ancient *Pisaurum*, was formerly the capital of the province of Pesaro and Urbino; it was the birthplace of Pope Innocent XI. and Rossini. It was for some time the residence of Torquato and Bernardo Tasso, and a house is pointed out in which it is said **Francesca da Rimini** resided.

The principal things to be seen in Pesaro are the

Prefettura, containing the archives; this was once the palace of the Dukes of Urbino, and amongst other fine apartments contains a banqueting hall 110 feet long and 55

feet wide, with a painted ceiling. At the other angle of the piazza is the

Palazzo Municipale; and opposite the palace are statues of Rossini and Perticari.

In the Palazzo Almerici is the

Ateneo Pesarese, containing the Municipal collections. Admission daily, 10 to 2, fee $\frac{1}{2}$ fr. Sunday and Thursday free, 10 to 12. In the Court and staircases are Roman and Christian inscriptions. On the First Floor, reliefs dating 1000 B.C., terra-cotta images, bronzes, coins, ivory carvings, and a splendid majolica collection; also a Natural History collection, and paintings. On the Second Floor is the **Biblioteca Olivieri** and the **Biblioteca Perticari**, together numbering 50,000 volumes and 2,000 MSS.

In the **Palazzo Mosca** are fifteen rooms, comprising furniture, pottery, and pictures bequeathed to the town. Admission, Sunday and Thursday, 11 to 3.

In the Church of **S. Spirito** there is a fine painting of

The Crucifixion *Luca Signorelli.*

In the Church of **Sant' Ubaldo**—

Madonna Enthroned (15th century) *Gior. Bellini.*

Church of **S. Cassiano**—

S. Barbara *Simone da Pesaro.*

Near the **Lunatic Asylum** (*Ospizio degli Incurabili*) is a tablet marking the site of the house where Torquato and Bernardo Tasso lived.

Pesaro is situated at the mouth of the Foglia (which is crossed by an ancient Roman bridge), and has a small harbour; its principal manufactures are silk, pottery, glass, and wax.

Beyond the bridge, on the slope of an eminence called Monte Accio, is the Villa of Prince Albani, containing in several rooms fine stucco ceilings and wall frescoes by *Genga, Montovano, Bronzino*, and the brothers *Dossi*.

No one who visits Pesaro should fail to make an excursion to **Urbino**, which can be easily reached by diligence (twice daily) in about four hours.

Urbino is a decayed, interesting, and, under certain

aspects, picturesque old town, standing on a high cliff in the midst of bleak, barren mountains; it is celebrated as being the town in which the Montefeltros ruled with a splendour unequalled even by the Malatestas of Rimini; but the chief interest in Urbino is that it was the birthplace of Raphael Santi (born 1483; died at Rome 1526).

"There is scarcely a house, a street, or a church in Urbino that does not now wear a deserted and desolate aspect; even the grand palace of the Dukes, formerly not to be outshone in brilliancy by any Court in Europe, is tenantless or given up to base uses. Yet there still remain staircases, galleries, doorways, windows, and fire-places, rich in Raffaelesque ornaments, carved with a delicacy belonging less to stone than to ivory. It is by such details—sometimes a mutilated *bas-relief*, sometimes a broken arch or a defaced picture, scattered here and there about the city—that the traveller must be content to spell out the story of a bygone splendour. Even nature appears to have fallen into days of dejection; the vast palace, which seems ready to swallow up the small city, frowns over a landscape of barren grandeur; the mountains throw their jagged crags into the sky savagely, and when the sun sinks beneath the high peaks which tower above Cagli and Gubbio, the whole scene becomes inexpressibly solemn. Such was the cradle of the shadowed and sacred school of Umbria. The spirit of the spot must have been almost too sad for Raphael; there is nothing joyous now remaining, and we can well understand why the aspiring painter left his birthplace early and returned to it seldom.

"**Raphael's house**, which has recently been secured for the municipality, was originally purchased by the painter's grandfather for 240 ducats, a sum more than realised in a business of general huckstering. Giovanni, the father, first merely helped in the concern, but afterwards, coming into possession of the family tenement, he further undertook the making of picture frames and gilt chandeliers, till at length his ambition carried him to painting and poetry. The original uses of trade still attach to the house and to the street; recently small wares were sold beneath the room in which Raphael was born. The house witnessed several stirring incidents in the family of Santi. On April 6, 1483, Raphael was born; on August 2, 1485, his elder brother died; on October 7, 1491, Raphael lost his mother; in 1492 his father, Giovanni Santi, an artist of considerable power, married a second time; and on August 1, 1494, the father died, leaving his son Raphael an orphan only eleven years old. The future painter, who had already, under his father's careful tuition, been well grounded in the rudiments of art, fell under the guardianship of two uncles, who forthwith placed their ward in the school of Pietro Perugino, then engaged in the Cambio at Perugia on the famous frescoes and woodwork which almost as a matter of course are made, even in the absence of all evidence, to play a part in the opening genius of the pupil.

"The interior of the house of Raphael, containing some twenty rooms, few of which are large enough for the studio of an artist painting figures life-size, probably preserves pretty much its original conformation. The staircase, the main walls, and the general distribution of the apartments, can scarcely have suffered much change. The

whole tenement, said to be a double house joined into one, does not seem to us more than sufficient for its multifarious uses—the keeping and the selling of miscellaneous shop stores on the ground floor, after the Italian usage, the comfortable habitation of the family, and the reception of guests on the *piano nobile* above, with certainly not more than ample provision for the painting of pictures, the writing of poems, and the studies of the young Raphael in the storey at the top and the premises behind. The only part of the house which can be said to be now in a habitable state, thanks to the kind efforts of the association of gentlemen who have come to its rescue by purchasing it, is the first floor, consisting of three apartments *en suite*. The middle of these, which in our modern houses would be called the drawing-room, served probably for the reception of guests as well as for the ordinary purposes of a dwelling. It is a spacious, cheerful room, twenty-seven feet square, with a brick floor, as usual in those parts, a handsome panelled ceiling, and an outlook of two windows on the street. But the chief interest naturally attaches to the smaller side room, in which Raphael was born. This, in common with the two adjoining front rooms, is now by virtue of the recent purchase, made clean and put in order; a coloured dado rises from the floor, the walls above are decorated with engravings and photographs from Raphael's leading pictures and drawings. Altogether the arrangements are congenial with the associations of the spot. But more money, as we may take for granted, is wanted; a subscription book for aid to the good cause lies open in the room wherein Raphael was born.”*

It is probable that the large majority of tourists who visit Urbino will do so for the sake of seeing the house of Raphael, at No. 278, Contrada Raffaello, which contains engravings from Raphael's pictures. There are, however, several very interesting public edifices, monuments, and works of art which should by no means be omitted.

The **Ducal Palace** is a magnificent specimen of the early Renaissance. The corridors and rooms contain Roman inscriptions, sculptures of various periods, tapestries, carved doors, chimney-pieces, and a picture gallery, with works by *Titian*, *Baroccio*, *Santi*, *Viti*, *Van Ghent*, and others. Admission (daily), 9 to 12 and 2 to 4, 1 fr.

Monument to Raphael by *Belli* (1897) in the Piazza Duca Federigo.

In the Churches, notice—

Cathedral (built 1801).—S. Sebastian	.	<i>Baroccio</i> .
The Eucharist	.	<i>Ibid.</i>
Scourging of Christ	.	<i>Piero della Francesca</i> .
S. Giuseppe .—Madonna	.	<i>Timoteo della Vite</i> .

From the *Saturday Review*.

- S. Francesco.**—Several Pictures by
Giov. Santi (Father of Raphael).
S. Francesco di Paola.—Resurrection . . . *Titian*.
 The Eucharist . . . *Ibid*.

In the **Church of S. Bernardino**, situate nearly a mile from the town, are the tombs of the Dukes Federigo and Guidobaldo Montefeltro.

Whatever may be omitted in Urbino, the traveller should by no means fail to ascend the height of the **Fortezza** (**Fortress**), for the sake of its singular view.

Returning to Pesaro, and continuing the route close to the coast to Ancona, the next town of importance is

Fano (*Fanum Fortune*, or Temple of Fortune). It has a triumphal arch, dedicated to Augustus, and subsequently to Constantine. Its theatre is remarkably handsome, and was once the most celebrated in Italy. It is a pleasant, cheap, and interesting bathing-place, and its works of art, of which the following is a brief epitome, are good:—

In S. Fortunato (cathedral),	
sixteen frescoes	<i>Domenichino</i> (restored).
Madonna and Saints	<i>Lodovico Caracci</i> .
In St. Croce, Madonna and Saints	<i>Giov. Santi</i> .
In S. Maria Nuova, Madonna	<i>Pietro Perugino</i> .
" Annunciation	<i>Ibid</i> .
In S. Paterniano, Betrothal of the Virgin	<i>Guercino</i> .
In S. Pietro, Frescoes	<i>Viviani</i> .
" Annunciation	<i>Guido Reni</i> .

The two handsomest churches are S. Fortunato and S. Pietro.

From Fano to Fossato (55 miles) *via* Fossombrone and the Furlo Pass, by diligence daily in 12½ hours.

Beyond Fano, the Metaurus and Cesano are crossed; station, *Marotta*.

Senigallia (ancient *Sena Gallica*, a fishing town). Population, 6,000. A good and well-ordered sea-bathing establishment. The late Pope Pius IX. (Giovanni Maria, Count Mastai-Feretti), was born here, 1792; also, in 1784,

Angelica Catalini, the celebrated vocalist. **Senigallia** is celebrated for its fair, held annually in July.

Stations, *Casse Bruciate*, *Falconara* (junction for Rome), *Ancona*.

ANCONA.

[Hotels, *see* Appendix.]

POST AND TELEGRAPH OFFICE, Piazza Roma.

BRITISH VICE-CONSUL, E. A. Kane.

THEATRE, Piazza del Teatro.

CABS. Per course, 1 fr.; per hour, 1½ fr. one horse, 2 fr. two horses. Beyond the town, 2 fr. 50 c. and 3 fr. 50 c. per hour.

TRAMWAY from the Station to the Piazza del Teatro.

Steamers run from Ancona to Venice, Fiume, and Trieste, also to Brindisi, Athens, &c.

(Population, 33,000.) Ancona (from *ancon*, an elbow, the shape of the neck of land on which it is built) was founded by Syracusans who fled from the persecutions of Dionysius. The Romans occupied the town B.C. 268. Trajan caused the fine harbour to be built, and it became one of the best naval stations of the Romans on the Adriatic. In the Middle Ages Ancona was a republic, but passed into the possession of Pope Clement VII. in 1532.

In later years the town has seen many vicissitudes. In 1797 it was taken by the French, and retaken by the Austrians two years later. In 1805 the French took it again, but in 1815 it was surrendered to the Pope, and was retained by him till 1860. At the end of that year it was occupied by the Italians.

The **situation** of Ancona is very beautiful; it is built in the form of an amphitheatre, on the slope of two hilly promontories. The **Harbour** is protected by two moles, one raised by the Emperor Trajan, and the other, modern, built by Clement XII. On the ancient mole (N.) is a **Triumphal Arch**, built of marble in A.D. 112. An inscription records that it was erected by the Roman Senate to commemorate the completion of the works initiated by Trajan. On the new quay, built by Clement XII., there is another triumphal arch (designed by *Vanvitelli*), but it is poor in comparison with the Arch of Trajan.

The streets of the town are, with one or two exceptions, narrow and somewhat dull, but the surroundings are exceptionally good, and Ancona is worth a visit if only to stand on the citadel (or, better still, on the heights above it) and take in the charming view of town and harbour.

Ancona is more a commercial town than a tourists' resort. Many of its buildings, however, are curious and interesting, and it is celebrated as being the place where the most beautiful women in Italy may be seen.

The **Cathedral** (of S. Ciriaco, first bishop of Ancona) is on the site of a former temple of Venus, some columns of which are built into the present church. It is a curious building, in the form of a Greek cross, in a mixed Lombard and Oriental style of architecture. Notice specially the fine Gothic porch, the front columns of which are borne on red lions. The **Crypt** is well worth a visit. (Gratuity.) The restoration of this church is now (1909) in progress.

The **other churches** of interest are S. Francesco, Sant' Agostino, with handsome Gothic porches, Santa Maria della Piazza, with a very remarkable *façade* (Romanesque-Lombard), and S. Domenico, containing a Madonna and Saints by *Titian*—a fine work, but injured.

The **Exchange** is a singular building, designed by *Tibaldi*.

Adjoining the Church of San Domenico is

The **Museum**, containing on the Upper Floor a small but good collection of pictures of the Venetian School, and on the Ground Floor an Archæological Museum of Roman antiquities, coins, bronzes, pictures, &c. (Open 10 to 12; fee, $\frac{1}{2}$ fr.; Sundays and Thursdays, 10 to 1, free.)

A pleasant **Excursion** can be made from Ancona to **Monte Conero** (9 miles). Fine views and handsome Camaldulensian Monastery. Other excursions may be recommended to **Osimo** (p. 366), or to **Loreto**, by the Ancona-Foggia railway (15 miles), the celebrated resort of pilgrims (p. 366).

Ancona to Loreto, p. 366.

ANCONA to PESCARA.

The train, after leaving Ancona, passes under the hills by a tunnel, and next arrives at

Osimo, the ancient Auximum, colonised by the Romans B.C. 159. Town wall built in the 2nd century B.C. Palazzo Pubblico in piazza, with statues, &c., of noted persons born in Osimo. 13th-century cathedral.

Passing on the right Castelfidardo (scene of the defeat of Lamoricière by Cialdini, 1860), we arrive at

LORETO

[Hotels, *see* Appendix],

situated on a hill ($1\frac{1}{2}$ miles from the station), whence admirable views are obtained of the Apennines and of the Adriatic. One long street, full of booths for the sale of relics, rosaries, &c., forms the chief part of the town. It is said that when the Basilica erected by the pious care of the Empress Helena over the Virgin's House at Nazareth (*see* Cook's "Palestine and Syria") fell into decay, the Casa Santa was brought by angels to a spot between Fiume and Tersatto, on the coast of Dalmatia, where it rested three years. Thence it was again carried off by angels in the night to the ground of a certain widow Laureta (whence Loreto), near Recanati. A church was erected, and round it a village soon gathered, to which Pope Sixtus V. accorded the privileges of a town. Half a million pilgrims resort here annually; in fact, it is the most frequented sanctuary in Christendom.

The **Chiesa della Casa Santa**, with handsome *façade* and colossal statue of Sixtus V.

Over principal door, Madonna and Child, *Girolamo Lombardo*.

Three superb Bronze Doors.

Campanile (by *Vanvitelli*). Principal bell given by Leo X., 1516; weighs 11 tons.

The tomb is adorned with modern frescoes by C. Maccari, occupying him 17 years, and exposed to the public for the first time in 1908, containing about a thousand figures.

In the interior, Bronze Font with } *Tiburzio Vergelli and*
bas-reliefs, Faith, Hope Charity } *Giambattista Vitale*.

St. Francis d'Assisi *Domenichino*.

Archangel Michael *Guido Reni*.

Other valuable Pictures, Frescoes, Sculptures.

In the centre of church stands the **Casa Santa**, a stone building, 28 feet by 12½ feet, and 13½ feet high, surrounded by a marble **Screen** designed by *Bramante*, begun under Leo X., continued under Clement VII., and completed under Paul III. Sculptures and *bas-reliefs* adorn the sides.

West Side.—Annunciation	<i>Sansovino.</i>
Smaller scenes	<i>Sangallo and others.</i>
South Side.—Nativity	<i>Sansovino.</i>
David and Goliath, &c. . . .	<i>Other Masters.</i>
East Side.—Arrival of the Casa Santa	<i>Niccolò Tribolo.</i>
Death of the Virgin	<i>Gianbologna.</i>
North Side.—Nativity of the Virgin	<i>Sansovino.</i>
Nuptials of the Virgin	<i>Ibid.</i>

In a niche in interior, the Virgin and Child, a carving in cedar (attributed to *St. Luke*), adorned with jewels, gleaming in the light of silver lamps perpetually burning.

In the north transept is the entrance to the **Treasury** (open free 9 to 11.30, and 2.30 to 3.30; in summer only in the afternoon, 4.30 to 5.30). Here are shown costly offerings from kings, princes, and nobles.

The **Jesuits' College** and **Palazzo Apostolico**, in the Piazza in front of the Church. Designed by *Bramante*, 1510. In the picture gallery (small fee) are:—

Woman taken in Adultery	<i>Lorenzo Lotto.</i>
Last Supper	<i>Vouet.</i>
St. Clara	<i>Schidone.</i>
Descent from the Cross	<i>Guercino.</i>
Nativity of Christ	<i>Ann. Caracci.</i>

After leaving Loreto, the line passes

Recanati. Here still exists an important mediæval fortress. The Cathedral of San Flaviano, with Gothic porch and monument of Gregory XII., 1417, may be visited; also several noteworthy palaces, especially that of Leopardi, with its library and collections. The Town Hall, a handsome building, contains paintings by *Lorenzo Lotto*.

The succeeding stations are *Potenza Picena* and *Civitanova* at the mouth of the Chienti; after crossing the Chienti, *Sant' Elpidio-a-Mare* station; beyond the river Tenna, *Porto San Giorgio*, a noted fort, and a favourite watering-place in the

NORTHERN ITALY.

Fermo (on the heights) is about three miles from the station. This town, the ancient *Firmum Picenum*, became a Roman colony during the first Punic war. It was associated with Pompey, Cæsar, Totila, Belisarius, &c., and at a later epoch with various incidents of mediæval war and crime. Its population is about 19,000. On entering the town by the Porta S. Francesco, precipitous streets lead up to the Piazza; the Town Hall contains inscriptions and antiquities. The antiquarian collection of M. de Minicis should be visited. Splendid views of the Apennines, Adriatic, &c., are obtained from outside the town.

The railway continues to follow the coast line, crossing the Ete Vivo and Aso, and passing successively *Pedaso*, *Cupra Marittima* (*Marano*), and *Grottammare*. At this last village Pope Sixtus V. was born, and tended pigs for his father, a gardener. The Church of S. Luce marks the site of his birthplace.

On a hill 5 miles inland is the walled town of **Ripatransone**, with population of 6,000, and cathedral; remarkable cavern beneath the town. From thence by road 7 miles to **Montalto**; with mediæval castello, cathedral (upper church by *Fonzaga*), and Hotel de Ville, containing portraits of Sixtus V. and family.

The next coast station is *San Benedetto*, whence train to **Ascoli Piceno**, distant 21 miles, in about $1\frac{1}{4}$ hours.

Ascoli (anc. *Asculum Picenum*) was besieged by Pompey, and afterwards by Totila; it was the birthplace of Pope Nicholas IV.; see ancient wall, bridge, and west gate; fortress designed by *Antonio Sangallo*; several public buildings by *Cola dell' Amatrice*; a few inscriptions and ruins; cathedral founded by Constantine on site of Temple of Hercules; some good pictures by *Crivelli*; the Biblioteca and Museo, with antiquities found in the neighbourhood. See to the north Monte dell' Ascensione; westward the Monti Sibillini (8,450 feet); towards the south the Pizzo di Sevo (7,950 feet).

The railway next crosses the Tronto, once the boundary between the States of the Church and Neapolitan provinces, passes *Tortoreto* station and *Giulianova*; in 1460, the adjacent plain was the scene of a desperate conflict between the armies of the Duke of Anjou and the Milanese. From this place excursions are made to Teramo, the Gran Sasso, &c.

Teramo (population, about 11,000), anc. *Interamna* (16 miles from Giulianova, train in $1\frac{1}{4}$ hours), is the capital of the Abruzzi province; it has a Gothic cathedral; ruins of amphitheatre, temples, and baths. From Teramo a fourteen miles' bridle path conducts to Civitella del Tronto, with its strong travertine castle; this town was unsuccessfully besieged by Duke of Guise in 1557. The **Gran Sasso d'Italia** (or Monte Corno) is well seen from Teramo, but the ascent should be made

from Aquila, which may be reached by rail from Pescara (*see* COOK'S "Southern Italy"). Information respecting the ascent may be obtained of the Sindaco. The summit is 9,585 feet above sea-level. The celebrated Abruzzi pottery (now a lost art) was made at Castelli, six miles south-east from Isola. —

Continuing the journey towards Naples, we cross the Tordino and Vomano, and pass *Atri-Mutignano* station.

Atri, anc. *Hadria Picena*, is distant about eight miles by road; diligence 1 fr. 25 c. A town of great antiquity; population 13,000. Numerous ruins, local collection of coins from remote antiquity; large ancient grottoes; **Gothic Cathedral**, frescoes (15th century) by *Luca d'Atri* and others; font by *Paolo di Garus*, A.D. 1503.

The line passes *Silvi* and *Montesilvano* stations, then through the bathing district of Castellammare Adriatico (junction of lines to Terni and to Rome) to **Pescara**, a military station, but a very unhealthy place; fortress built by Charles V.; Church of S. Clement, portal, and 13th century sculptures. At Il Tempigno are vestiges of temple and street of tombs. Notice on the right of the railway the Maiella Mountains (Monte Amaro, 9,160 feet).

(For continuation of route to Naples see COOK'S "Southern Italy.")

ANCONA TO ROME.

The line follows the Brindisi mail route as far as *Falconara*. Here it diverges to the south-west, and crosses the river Esino at *Chiaravalle*.

Jesi (anc. *Æsis*) is a thriving manufacturing town, with a population of 24,000. The Emperor Frederick II. was born here (1194), also *G. Spontini*, composer (1778). Cathedral of S. Septimius, the first Bishop of Jesi, in 308 A.D. Along the contracting valley of the Esino, crossing the river twice, we pass to *Caste'planio*, and then to *Serra San Quirico*, where the mountains close in and form a wild ravine. Through Monte Rosso by a tunnel, and several times across the river, the train passes to the valley of Fabriano, and arrives at *Albacina*.

Matelica is near this station. Church of S. Francesco with pictures by *Palmezzano* and *Eusebio di San Georgio*. Palazzo Piersanti, with picture gallery.

The next station is

Fabriano, a prosperous town of 9,000 inhabitants, celebrated for its paper manufactures. Near sites of ancient *Tuficum* and *Attidium*. Town Hall with ancient inscriptions. Campanile. Churches contain paintings by *Gentile da Fabriano* and others of that school. Ivory collection belonging to the Marchese Possenti. Railway to *Porto Civitanova*.

From Fabriano may be visited by road (nine miles) or rail **Sassoferrato**, birthplace, in 1605, of *Giambattista Salvi*, surnamed *Sassoferrato*, celebrated historical painter, especially noted for his *Madonnas*. Some interesting churches and pictures are found in this town. Ruins of ancient *Sentinum*, rendered memorable by the self-sacrifice of the Consul Decius, in the decisive battle whereby Rome became mistress of Italy, B.C. 296.

After leaving Fabriano, the railway tunnels the central chain of the Apennines, and reaches **Fossato di Vico** (junction to Arezzo), then passes along the valley of the Chiaggio to *Gualdo Tadino*, Church of San Francesco, altarpiece by *Niccolò da Foligno*, 1471. Passing **Nocera** station (anc. *Nuceria*), with mineral springs and noccer health resort on the slope of Monte Pennino, we cross several bridges, pass through a tunnel, and reach

FOLIGNO.

Anc. *Fulginium*. (Pop. 10,000.) Buffet at the station. In 1281 destroyed by Perugia, in 1439 annexed to Papal States. Damaged by earthquakes, 1832, 1839, 1853, 1854. A school of painting (*Niccolò Alunno* and others), 1460–1500, arose here. **Cathedral of San Feliziano**, with Romanesque *façade*, 12th century. **S. Anna**. **S. Niccolò**; Coronation of the Virgin, &c., by *Niccolò Alunno*. **Santa Maria infra Portas**, 8th century; frescoes recently (1908) discovered beneath the whitewashed walls surmised to have been the work of Pietro Mezzastrio or one of his pupils. **Oratorio della Nunziatella**; Baptism of Christ (fresco), by *Perugino*. The **Palazzo Trinci** (or **del Governo**) is considered to be one of the finest mediæval buildings of central Italy (built 1350), decorated by Ugolino Trinci and its chapel ornamented by O. Nelli. It has been proposed that it should be made the public library and picture gallery of Foligno. **Abbadia di Sassovivo**, about three miles east of Foligno; cloisters, 1229.

Bevagna (anc. *Medania*), on the Clitumnus, five miles west; remains of amphitheatre and other antiquities. **Montefalco**, on heights, seven miles from Foligno; several churches with good pictures. Church of **San Francesco**, frescoes by *Benozzo Gozzoli* (1452), and in chapel frescoes by *Tiberio d'Assisi* and *Lorenzo da Viterbo*. Church of **San Fortunato**, frescoes by *Benozzo Gozzoli* (1449). Views from the heights very fine.

From **Foligno to Rome**, p. 338.

The figures in parentheses following the names of public buildings refer to the Nos. on plan.

FLORENCE.

ITALIAN, FIRENZE; GERMAN, FLORENZ; FRENCH, FLORENCE.

[Hotels, *see* Appendix.]

(Population, with suburbs, 217,000.)

Cook's Office.—Via Tornabuoni, 10

Post Office.—In the Uffizi (open 8 a.m. to 9 p.m.).

Telegraph Office.—Palazzo Nonfinito, Via Proconsolo, 12 (open day and night). Branch Post and Telegraph Offices in the Piazza Santa Croce, Via Vigna Nuova, Piazza della Stazione, Piazza dell' Olio, Via de' Fossi, Piazza Cavour, Piazza San Lorenzo, Piazza Beccaria, and others.

British Consul-General.—Major W. P. Chapman;
Vice-Consul.—G. Placci.

American Consul.—Jerome A. Quay; **Vice-Consul.**—J. V. Jackson.

English Churches.—Via La Marmora, 7 *bis* (Holy Trinity). Services, 8.30, 11, 12.15, 4.45, and 5.

„ „ Via Maggio, 18 (St. Mark's).
Services same hours as above.

„ „ New Jerusalem Church, Piazza Beccaria.

„ „ Church of St. Joseph, Via S. Caterina (Catholic).

American Episcopal Church.—Piazza del Carmine, 11 (St. James'). Services, 8.30, 11, 3.15, and 3.30. A new church will shortly be opened in the Via Oricellari (*see* p. 451).

Scottish Presbyterian Church.—Lung' Arno Guicciardini, 11. Services 11 and 3.

FLORENCE

English Physicians.—Dr. A. R. Coldstream, 11, Lung^o Arno Guicciardini.

„ „ Dr. E. A. Gates, 8, Corso Regina Elena.

„ „ Dr. Henderson, 11, Lung^o Arno Guicciardini.

„ „ Dr. Lomax, Via dei Vecchietti, 2.

American Physicians.—Dr. Parke, Via Garibaldi, 6.

Dr. Kirch, Via Montebello, 5.

Dr. Baldwin, A. Via Palestro.

Dentists.—Dr. William Dunn and Dr. Edward Dunn, Via Tornabuoni, 9.

„ Dr. Heims, Dr. Simmons, Via Borgognissanti, 3.

„ Dr. Stuart, Via Vecchietti, 1.

Chemists.—Roberts & Co. (English) Via Tornabuoni, 17; Anglo-American, Via Cavour, 39; International Pharmacy, Piazza Vittorio Emanuele, 5; (German) Piazzetta Goldoni.

Nurses and Nursing Homes.—English Nursing Sisters, 48, Via Bolognese and Villa San Girolamo, Fiesole.

Holland Institute of Trained Nurses, Piazza d' Arno, 5.

Miss Fasulo, Via Rondinelli, 7.

The Marienheim (German).—Via de' Serragli, 110.

St. Thomas's Nursing Home (English) 8, Via Dante da Castiglione.

Nurses can be engaged on application to any of the above homes, or at the chemists.

Hospitals.—English—Villa Regina Natalia, Via Bolognese, 48. Charge, 7 to 12 fr. per day.

„ Foreign—Villa Betania, outside the Porta Romana. Charge, 7 to 10 fr. per day; poor patients gratis.

Florence Club.—Via Borgognissanti, 5. Members of recognised clubs admitted without ballot.

Italian Cyclist Touring Club.—Via dei Martelli, 7.

Lawn Tennis Club.—In the Cascine.

Golf Club.—Mr. Maquay, Treasurer, 5, Via Tornabuoni.

Arno Club.—Via de' Bardi, 62. (For English Artists.)

Reading Rooms and Circulating Library.—Vieux-sieux—Via dei Vecchietti, 5. Charge, 50 c. per day, 3 fr. per week, 7 fr. per month to the Reading Room; 1 fr. per week to the Circulating Library.

Booksellers.—Cole, Via Tornabuoni, 17.

„ Seeber, „ „ 20.

Authorised Guides.—See p. 380.

Festivals.—March 25 *Annunciation.* Festival at Annunziata Church (p. 441).
During the Carnival preceding Lent there are several “Veglioni” (masked balls).

Thursday in
Holy Week Consecration of Holy Oil in the Duomo, and washing the feet of twelve poor men by Archbishop.

Good Friday Procession (Renaissance costumes) at Grassina (see p. 376).

Easter Saturday “Lo Scoppio del Carro.” Fireworks in Piazza del Duomo.

Ascension Day Crowds go to the Cascine before daybreak to breakfast on the grass and to catch Crickets, which are sold in cages as “children’s birds” (see p. 476).

May 25..... *S. Zenobia.* Roses blessed by the Saint in the Duomo.

June 23 *Eve of St. John.* Races and Fireworks.

„ 24 *St. John Baptist.* High Mass in Duomo. Races. Illuminations.

July 6 *San Romolo,* Patron Saint of Fiesole. Fair (see p. 479).

August 10..... *St. Lorenzo.* Festival in all Churches in Italy bearing his name.

To					
Fiesole	} From Piazza del Duomo.
Viale dei Colli and Gelsomino	.	.	.	.
Sesto	.	.	.	.
Rovezzano	.	.	.	.
Bagno a Ripoli	.	.	.	.
Grassina	.	.	.	.
Signa	.	.	.	.

To					
Cascine (Piazzale del Re)	.	.	.	.	From Via dei Pecori.

To					
Prato	.	.	.	.	} From Piazza della Stazione.
Poggio a Caiano	.	.	.	.

To					
Settignano	.	.	.	.	} From Loggia del Mercato Nuovo.
San Casciano	.	.	.	.
Certosa, Galluzzo, Tavarnuzze	.	.	.	.

Omnibus service between the Porta Romana and the Porta alla Croce, passing the Piazza della Signoria and the Piazza del Duomo.

Cabs.—From the station to the town, or for a course in the town, 1 lira by day, 1 lira 30 c. by night. By time, 1 lira 20 c. for the first half-hour, 80 c. for each subsequent half-hour; by night 1½ lire and 1 lira. Luggage 50 c. per package. Outside the town (day or night) 2 lire per half-hour.

SPECIAL MEMORANDA.

The **Climate of Florence**, subject to sudden and extreme variations, is very delightful in autumn and spring, cold in winter, hot in summer. Warm clothing is essential in winter and spring. April, May, and part of June are pleasant months, also the latter part of September, October, and November. July and August and the first half of September are very hot, even during the night, and those who are able to do so pass the summer and autumn in the country. The winter, from December to March, is cold and often windy (tramontano), with, however, many mild and calm days. During the year, on an average there are 100

fine days, 155 changeable, and 110 rainy. Snow seldom falls, and when it does it is but to remain a few hours. The mean annual temperature is 58° Fahr., with a maximum of 103°, and a minimum of 22°. The mean temperature of July is 80°, and of January 40°. Villas are cheap, the cost of living is moderately cheap; and these advantages, combined with the wonderful galleries of art, bring many strangers to reside in the beautiful city and suburbs, and the ever-increasing number of English and American permanent residents cannot now be less than four thousand.

Florence is constructed in the form of an irregular quadrangle, cut by the Arno in a diagonal line from the south-east to the north-west corner. By far the largest part of the city is on the north side of the river, but the Pitti Palace, the Botanical and Public Gardens, Museum of Natural History, Amphitheatre, &c., are upon the south side. The most central part of the city is on the northern bank of the river.

Florence is plentifully supplied with pure water, which the Municipality have secured from the Garfagnana Mountains (at a distance of over one hundred kilometres). An excellent mineral water, the Cinciano, lately discovered, may be obtained at all hotels, restaurants, &c.

The system of drainage in Florence is now completed in accordance with the latest principles of hygiene.

Hotels are numerous, many of them comfortable, and moderate in their charges. (*See Appendix.*)

Pensions, or Boarding-houses, in Florence are numerous, at rates ranging from 8 to 12 lire per day. Some of the largest and best are met with in various parts of the Lung' Arno, in the Via Strozzi, the Piazza S. Trinità, the Piazza Vittorio Emanuele, and the Piazza Cavalliere. Furnished rooms can also be had on reasonable terms in summer, but prices are generally higher in the spring. Those who stay for any length of time in Florence should select the northern bank of the river rather than the southern, as it is more healthy. In winter, rooms looking southward should always be secured, if possible.

Furnished Apartments may be found in all the best parts of the city, as, for instance, in the Lung' Arno Acciaiuoli, the Via Venezia, Viale Principe Amadeo, Via La Marmora, Via Porcellana, &c. Contracts should be made stipulating that in the price agreed on everything is included (*tutto compreso*).

Restaurants, when good, are generally expensive, especially those in the Via Tornabuoni. The Albion Tea Rooms, 5, Via Vecchietti, managed by English ladies, are excellent. Confectioners recommended to ladies are Doney and Neveux, Via Tornabuoni, 16; Giacosa, Via Tornabuoni, 11.

Churches are open all day, except in some instances from 12 to 2 p.m. Morning light best for visiting them.

There are many more **Theatres** than those before-mentioned, and places of amusement open at various times during the year. Their programmes are exhibited in placards and newspaper advertisements.

For **Promenades** and **Excursions** the afternoon is the most favourable time, as during the forenoon the city and suburbs are often veiled in haze.

COOK'S CONDUCTED EXCURSIONS.

An Excursion is made from THOS. COOK & SON'S Office, 10, Via Tornabuoni, at 9.30 a.m. daily (except Sunday), visiting all the chief places and buildings in Florence; Fare, 12 lire (or \$2.35, or 9s. 8d.) each person, including the services of a competent conductor.

Tickets for this Excursion can be obtained at Cook's Office, 10, Via Tornabuoni, Florence, or at any of the following Offices in Italy of THOS. COOK & SON:—

Brindisi	. Strada Marina.
Genoa	. 17, 19, 21, Piazza della Meridiana, Via Cairoli.
Milan	. 7, Via A. Manzoni.
Naples	. Galleria Vittoria, Via Chiatamone.
Rome	. 54, Piazza Esedra di Termini; 1b, Piazza di Spagna.
Venice	. Piazza dei Leoncini, Piazza San Marco.

PRINCIPAL SIGHTS, AND TIMES FOR SEEING THEM.

Government Collections are generally open daily 10 to 4, except on Sundays 10 to 1 (free), but are closed on the following days, which are festa: January 1. 6, and 8, Easter Day, Ascension Day, Corpus Christi, the First Sunday in June, June 24 and 29, August 15, September 8 and 20, November 1 and 11, December 8 and 25.

Academy of Fine Arts.—Daily, 10 to 4 (1 lira). Sunday free.—p. 452.

- Archæological Museum, Via della Colonna, 26.—Daily, 10 to 4 (1 lira). Sunday, 9 to 1 (free).—p. 459.
- Baptistery (*Il Battistero*).—p. 393.
- Biblioteca Laurenziana.—Daily, except Sunday, 10 to 4 in winter, 8 to 2 in summer.—p. 438.
- Biblioteca Marucelliana.—Open daily (free), 9 to 3, and 6 to 9 in winter ; 9 to 5 in summer, except festivals.—p. 439.
- Biblioteca Nazionale.—Daily, except Sunday, 10 to 4.—p. 428.
- Biblioteca Riccardiana.—Daily, 9 to 3 in winter, 7 to 1 in summer.—p. 439.
- Boboli Gardens.—Open Sunday and Thursday, noon till dusk, free ; on Tuesdays—when the Royal Family are not in Florence—on application at the Pitti Palace.—p. 468.
- Campanile (Giotto's Tower).—Daily.—p. 389. Ascent of Tower, 50 c.—p. 391.
- Casa Buonarroti.—*See* House of Michael Angelo.
- Cathedral (*Il Duomo*).—p. 385. Ascent of Dome, 50 c.
- Cathedral Museum (Opera del Duomo).—Daily, 10 to 4, 50 c.—p. 397.
- Cloister of the Scalzi.—Daily, 10 to 4, 25 c.—p. 456.
- Dante's Monument.—p. 431.
- Egyptian and Etruscan Museum.—Daily, 10 to 4 (1 lira). Sunday, 9 to 1, free.—p. 459. (*See* Archæological Museum.)
- Galleria Buonarroti.—(*See* House of Michael Angelo.)
- Galleria degli Uffizi.—Daily, 10 to 3 (1 lira). Sunday, 10 to 1, free.—p. 409.
- Galleria Pitti.—Daily, except on festivals, 10 to 4 (1 lira). Sunday, 10 to 1, free.—p. 461.
- Galleria Pisani, Piazza Manin.—Daily, free.—p. 471.
- Historical and Topographical Museum, in the Casa and Galleria Michael Angelo Buonarroti.—p. 473.
- House of Dante, Via Dante Alighieri.—Wednesdays and Saturdays, 10 to 3, free. Closed on Sunday.—p. 473.
- House of Michael Angelo.—Daily, 10 to 4 (1 lira). Sundays, 10 to 1, free.—p. 471.
- Loggia dei Lanzi.—Daily.—(Never shut.)—p. 404.
- Manufacture of Florentine Mosaics.—Daily, 10 to 4, except Sunday, free.—p. 456.
- Medici Chapel (entrance at present from Piazza S. Lorenzo).—Daily, 10 to 4 (1 lira), except festivals. Sundays, 10 to 1, free.—p. 470.

Museum of S. Marco.—Daily, 10 to 4 (1 lira); Sunday free.—p. 443.

Museum of Natural Science and Natural History.—Tuesday, Thursday, Saturday, 10 to 3, free (in summer, 10 to 4). Daily to foreigners on application to Secretary.—p. 460.

National Museum (*Il Bargello*).—Daily, 10 to 4 (1 lira). Sunday, 10 to 1, free.—p. 456.

Ognissanti.—Daily, 10 to 4, 25 c.; Sundays, free.—p. 451.

Or San Michele.—p. 446.

Palazzo Bardini.—Daily, fee to attendant.—p. 471.

Palazzo Corsini.—Tuesday, Thursday, Saturday (if not festivals), 10 to 3, fee to attendant.—p. 469.

Palazzo Pitti.—Royal Apartments may be visited on Sundays and Thursdays when Royal Family are not in Florence.—p. 461.

Palazzo Riccardi.—Daily, 10 to 3, free; Sundays and holidays, 9 to 1. Chapel of the Medici, daily, except festivals.—p. 469.

Palazzo Torrigiani.—By special permission only.—p. 470.

Palazzo Vecchio.—Halls of the Cinquecento and Dugento, Apartments and Tower, daily, 10-4, 1 lira; Sundays, 10 to 1, free.—p. 405.

Piazza della Signoria.—p. 402.

Piazza S. Croce.—p. 429.

Portico degli Uffizi.—p. 408.

SS. Annunziata.—p. 441.

S. Croce.—p. 429. Cloisters.—p. 434.

San Lorenzo.—p. 434.

San Marco.—p. 443.

San Marco Museum.—Daily, 10 to 4, 1 lira; Sundays free.—p. 443.

S. Maria del Carmine.—p. 451.

S. Maria Novella.—p. 448. Laboratory.—p. 450.

S. Spirito.—p. 450.

Villas, Royal, Petraia, Castello, and Poggio a Cajano. Permission can be obtained at the administration of Royal Household, Pitti Palace. Also to the Vincigliata Castle, near Fiesole. Permission to visit can be obtained at 8, Via del Giglio—pp. 478-80.

Authorised Guides.—For the convenience of travellers visiting the monuments of Florence, the Municipality have provided a staff of authorised guides, who are furnished with a patent, granted by the Minister of

Public Instruction, and wear a hat with the words "Guida Autorizzata." These men are supplied with a book of rules and tariff, and visitors engaging these guides will meet with civil and respectful service. Those speaking English can generally be found attached to the principal hotels.

HISTORICAL NOTICE.

The name of the city is said by some to be derived from Florinus, a Roman; by others it is thought to owe its derivation to the fact that it is situate at the confluence of the Arno and Mugnone—*Fluentia*. The probable derivation, however, is the Latin *Florentina*, City of Flowers. The Florentine Iris forms a portion of the arms of the Commune.

Florence was probably founded by the Romans in the first century, B.C., and must even at that date have been a flourishing town. Little, however, is known of its early history, beyond the fact that it was repeatedly devastated by barbarian hordes. At the beginning of the eleventh century its fortunes revived.

A municipal government was given to Florence by Charlemagne; from that time until a comparatively recent date her history has been one of constant internal dissensions. The story of discords between the plebeians and the nobles, and of the contests that ensued therefrom, is interwoven with the story of the struggles between Guelphs and Ghibellines, when Popes and Emperors fought for power, and Guelphs supported the Popes, while those who were known as Ghibellines supported the Emperors. Feud after feud, now between the Uberti family and the municipal council; then the Uberti and the Buondelmonte; then the Bianchi and the Neri; varied by occasional outbreaks between the trades and the nobles, and still more by war with other Italian cities, notably Pistoja, starved out by the Florentines in 1306; such is the history of Florence until the wealthy family of the Albizzi headed the Republic in 1434. Then arose Cosmo de' Medici, a princely merchant, a popular citizen, a subtle, wily, and unscrupulous leader, who overthrew the administration of the Albizzi, and from that time during several centuries the history of Florence becomes the history of the Medici family.

When the Medici family became extinct (1737), a better day dawned; the Austro-Lorraine dynasty ruled, but ruled

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not with the same iron rod; many important reforms were introduced, and way was by degrees made for the progress and prosperity of succeeding days.

But it was not until the expulsion of Leopold II., in 1859, that the paternal, if arbitrary, government of the Grand Dukes ceased. In 1860, Tuscany became a part of the kingdom of Italy, and from 1865 to 1871 Florence was the capital of the kingdom under Victor Emmanuel.

"Rome, as all the world knows, was 'the eternal'; Naples, 'la bella'; Genoa, 'la superba'; Lucca, 'la industriosa'; Padua, 'la dotta'; and Bologna, 'la grassa,' &c. And Naples the beautiful, Genoa the superb, Lucca the industrious, Padua the learned, and Bologna the fat, were deemed, not only by their own inhabitants, but by the general consent of Italy, to merit these special distinctions. And Florence, in many respects the noblest of them all, what was the peculiar characteristic of fair Florence? 'Firenze la Gentile' was the style and title accorded by universal consent to the city, which historians have designated as the most republican of republics, and the qualities expressed by the term are readily recognised as being especially characteristic of the 'city of fair flowers, and flower of fair cities,' by those who know her well.

"The reader will have seen at once that the word 'gentile' is etymologically equivalent to our adjective *genteel*. In the mouth of an Italian the idea expressed by it includes all the amenities and adornments which result from a high state of civilization and social culture. It is of all words that which most completely expresses what is in truth the special quality of Florence and the Florentines, and never was epithet more happily applied. The population of Florence *does* manifest assuredly, more than that of any city in the world, the results of long and highly cultivated civilization."

Every year sees wonderful changes in Florence: new walls, breast high, are taking the place of the old ones; new gates, new streets, new markets, new boulevards and piazzas. With liberty has come renewed life; and yet, while all that was unworthy of the fairest city in the world is being banished from it, little that is dear to the lover of art or the student

of history is desecrated ; and Florence is now beautiful as well as interesting, gay as well as solemn and instructive, and the “modern and ancient” do not clash with appalling contrasts.

SITUATION OF FLORENCE.

The “Fairest city in the world” is in the valley of the Arno, at the foot of gentle hills, guarded on the north and east by lofty mountains, and surrounded with charming hills and valleys, views of mountains and plains, and everything that nature can lavish and art devise to make her pre-eminently the “Beautiful City.”

The city is intersected by the Arno, a river whose glories have been sung by many a poet—whether deservedly or otherwise let the tourist decide when he stands upon any of the bridges which span it.

If the truth must be told, it is generally much thicker than pure water should be ; of a dull dirty colour, crested with dirtier foam ; and in no respect worthy to be compared as a river with the River Thames at London Bridge ; for all that, Florence would not be Florence without the Arno. Says one of her sweetest poets :

“ How little dreams
The traveller of to-day who sees thee glass
Thy sunny charms within the Arno's breast,
How oft they've reddened with thy children's blood ! ”

And yet, perchance, the traveller of to-day *may* see more beauty in the historical and poetical Arno than in the prosaic appearance of the river that flows at his feet.

Monte Morello, a noble hill, rises to the north of the city ; the Fiesolane Hills rise to the east ; beyond them the hills of Vallombrosa ; while to the south are the hills of San Miniato, San Giorgio, and Bellosguardo.

Florence is a city of palaces, of gardens, of stately churches, broad streets, and piazzas, fascinating, winsome, and irresistibly attractive ; and (as in Venice) every street is a chapter in her history and every house a leaf of the chapter.

Art was born here and flourishes to this day.

“ Where'er our charm'd and wondering gaze we turn,
Art, History, and Tradition wait to claim
Our deepest thought : statues and marble groups
Adorn the streets ; the very stones have tongues,—
The holy fanes, the towers, are eloquent.”

The city was, until recently, surrounded by walls, which could ill have stood the destructive implements of modern warfare, if unhappily they had been put to the test; they were, however, entirely removed in 1865, and broad avenues, or boulevards (*Viali*), planted with trees now encircle the town. The nine different gates remain. Opposite the San Gallo Gate, leading to the Bologna road, is a triumphal arch to commemorate the entrance of Francis II. in 1738.

Seven **bridges** cross the Arno; two of them are suspension bridges. The oldest bridge in Florence is the **Ponte alle Grazie**, dating from 1237. The **Ponte Vecchio** was rebuilt about 1345, having been destroyed in 1333. It is lined with shops, chiefly occupied by dealers in jewellery, silver ornaments, pictures, and antiquities. In the centre of the bridge is an open gallery affording fine views. Over the shops on the east side is the passage connecting the Uffizi and Pitti Palaces. The Ponte Santa Trinita dates from about 1570. Four statues at the corners represent the four seasons.

Close to the Suspension Bridge, to the north-west of the city, in the Piazza Vittorio Emanuele, is a monument to Victor Emmanuel, the first King of Italy.

THE LUNG' ARNO.

The Lung' Arno are the quays or banks that run the whole length of the town on both shores of the river (with the exception of a part of the south side), which were originally built to protect the town from the river floods in winter. The quays called the Lung' Arno are divided into sections. Thus, commencing at the west end of the north side of the river is the **Lung' Arno Amerigo Vespucci**, the quarter containing many fine new houses and hotels. Then follows the **Lung' Arno Corsini**, where, at No. 10, is situated the noted Corsini Palace (*see* p. 469). Then between the Ponte Santa Trinità and the Ponte Vecchio is the **Lung' Arno Acciaiuoli**, where good furnished apartments are found. Next comes the **Lung' Arno della Borsa**, in which the Exchange is situated; and lastly, the **Lung' Arno della Zecca Vecchia** (Old Mint), where the ancient Florentine coins were struck.

The streets in the district of the Lung' Arno on the south side of the river are not so popular as those on the north side, but good furnished apartments at reasonable prices are

obtainable in many of the former. Commencing at the east end of the south side from the Iron Bridge is the **Lung' Arno Cellini**, followed by the **Lung' Arno Serristori**, and the **Lung' Arno Torrig'ani**, where, in the Piazza de' Mozzi, is the Torrigiani Palace (*see* p 470). Leaving the river bank, the route leads by the Via dei Bardi, and the Borgo S. Jacopo, to the Piazza Frescobaldi, where the road returns to the river; and the next quay is the **Lung' Arno Guicciardini**, then the **Lung' Arno Soderini** to the city wall.

THE DUOMO (1)

(*Or, Cathedral of Santa Maria del Fiore*).

Probably the site of this church has always been sacred ground. Christianity was introduced into Florence in the reign of Nero, A.D. 56, and the first Christian Bishop recognised was Felice, who held office in the year 315, or thereabouts. The church, or cathedral in which he officiated, is supposed to have been San Salvador. Later on one Reparato was bishop: he pulled down San Salvador, and raised up a church in honour of Santa Reparata. Finally, the present massive and extensive Church of Santa Maria del Fiore was commenced in 1298 by *Arnolfo del Cambio*, who was instructed by the Florentines to rear a temple which was to exceed in magnificence anything the world had yet seen. Arnolfo died before the work was nearly completed, and for thirty years it remained untouched.

Then *Giotto*, assisted by other artists, went on with the work. Finally, *Brunelleschi*, after the death of Giotto, undertook, and nearly completed it; but generations passed away before the cathedral presented its appearance of to-day. It is a magnificent structure, and its dimensions are as follows:—length, 550 feet; extreme height, 352 feet; transept, 340 feet long; nave and aisles, 129 feet wide; height of nave, 154 feet; side aisles, 97 feet.

Especially notice the **Dome**, stated to be the widest in the world, and with the lantern, 352 feet high, the work of *Brunelleschi*. It is 138 feet in diameter, and is the first double-dome ever built, and the first ever raised upon a *drum*. This wonderful cupola was a model for Michael Angelo when engaged on the design of S. Peter's at Rome; the legend goes that when he "was told that he had now an opportunity of

surpassing the dome of Florence," he replied, "I will make her sister dome larger ; yes, but not more beautiful." (Ascent of the dome, 50 c.)

The exterior of the cathedral is adorned with marbles of many colours, giving to the building a rich appearance under the midday sun. The **Porch** facing the Via Ricasoli, with pillars resting on the backs of lions, is very graceful. The statue over the door is by *Donatello*. In lunette, Virgin, Child, and Saints, by *Jacopo della Quercia* of Siena.

The **Façade**, commenced by *Arnolfo del Cambio*, was removed in 1588, and for 230 years nothing definite as to a new permanent façade was decided on. At last, in 1820, the idea of a façade in marble of different colours in the same style as the cathedral was accepted, and in 1860 Victor Emmanuel laid the first stone. In 1868 the design of *Emilio de Fabris* was definitely adopted, the façade was finished in 1886, and on the 12th of May, 1887, the completion of the structure was inaugurated by the King and Queen, amidst fêtes and general rejoicings. The cost of the façade, nearly £40,000, was defrayed by voluntary subscriptions, headed by Victor Emmanuel and Pius IX. The models by the various competitors are shown in the *Opera del Duomo*, p. 397. The most remarkable decorations of the façade are the statues and bas-reliefs by *Passaglia* and *Sarrocchi*, and the mosaics from Venice, descriptions of which will be found in Auguste Conti's book on Sculpture and Mosaic.

Opposite the Via dei Servi is a celebrated **bas-relief**, the *chef-d'œuvre* of *Jacopo della Quercia*, and mosaic by *Domenico Ghirlandaio*.

Walk all round the cathedral, and at every step will be seen something to attract special attention, as the tracery of the windows, the various portals, statues, &c. ; and then cross over to the Via del Proconsolo, where the general effect of the whole building can be best seen.

The **interior** will disappoint the tourist on first entering, as it is unusually dark and sombre ; but let no one enter the church, walk round, and pass away with this impression upon him. Coming in from the exceedingly bright sunshine outside, it is some minutes before the eyes become accustomed to the dull and dark church ; but by-and-by, as the eyes become thoroughly accustomed to it, a great impression will be made on the mind by the soft and tender beauty of the light streaming in through the stained windows, and uniting the monuments

and drapery and many-tinted marbles in one harmonious beauty of light and colour.

Nathaniel Hawthorne well describes the general appearance of the interior of the Duomo—

“The entrance of the Duomo being just across the piazza, I went in there after leaving the Baptistery, and was struck anew—for this is the third or fourth visit—with the dim grandeur of the interior, lighted as it is almost exclusively by painted windows, which seem to me worth all the variegated marbles and rich cabinet work of St. Peter’s. The Florentine Cathedral has a spacious and lofty nave, and side aisles divided from it by pillars; but there are no chapels along the aisles, so that there is far more breadth and freedom of interior, in proportion to the actual space, than is usual in churches. . . . The pillars and walls of the Duomo are of a uniform brownish neutral tint; the pavement a mosaic-work of marble; the ceiling of the dome itself is covered with frescoes, which, being very imperfectly lighted, it is impossible to trace out. Indeed, it is but a twilight region that is enclosed within the firmament of this great dome, which is actually larger than that of St. Peter’s, though not lifted so high from the pavement. But looking at the painted windows, I little cared what dimness there might be elsewhere; for certainly the art of man has never contrived any other beauty and glory at all to be compared to this.

“The dome sits as it were upon three smaller domes—smaller, but still great—beneath which are three vast niches, forming the transepts of the cathedral and the tribune behind the high altar. All round these hollow dome-covered arches or niches are high and narrow windows, crowded with saints, angels, and all manner of blessed shapes, that turn the common daylight into a miracle of richness and splendour, as it passes through their heavenly substance. It is a pity anybody should die without seeing an antique painted window with the bright Italian sunshine glowing through it.”

The principal objects of interest are—

The **Monument to Filippo Brunelleschi**, the architect of the wonderful cupola. The inscription in honour of Sir Christopher Wren in St. Paul’s Cathedral would be appropriate here: “*Si monumentum quaerere circumspice.*”

The **Monument of Giotto** stands near to that of Brunelleschi. Giotto’s new monument, however, is not the Cathedral, but the magnificent Campanile beside it (*see* p. 389).

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The Monument of Marsilio Ficino, the reviver of the Platonic philosophy, the friend of Lorenzo the Magnificent. "*A. Ferrucci*.

North of the main entrance is the memorial of Sir John Hawkwood, the work of *Paolo Uccelli*; Mosaics over the door, Coronation of the Virgin, by *Gaddo Gaddi*; Equestrian portrait of Niccolò Tolentino, by *Andrea del Castagno*.

To the right of the main entrance is the Monument of Bishop Antonio d'Orso (who is celebrated for having, at the head of the cathedral Canons, defended the city against the Emperor Henry VII.), by *Andrea Pisano*.

The **windows** in this transept are very fine, and are attributed to *Domenico Livi da Gambassi*, 1434.

The **cupola** is painted from designs of *Vasari*, representing Heaven and Hell, Prophets, Saints, and Angels.

The pavement is composed of rich marble, and deserves attention.

At the back of the high altar there is a group of statuary representing the Entombment, an unfinished work of *Michael Angelo*. It was executed when he was eighty-one years of age, and is said to have been intended for his own tomb, but was abandoned in consequence of the marble being defective.

The **sacristy** in the right transept is interesting from the fact that Lorenzo de' Medici fled to it for safety from Pazzi, who, having just struck down his brother, Giuliano de' Medici (*see* p. 389), whilst kneeling at his side at the high altar, pursued him to his place of refuge.

The doors of the Sagrestia Nuova are of bronze, the work of *Luca della Robbia*. The figures on the frieze are by *Donatello*.

A marble slab in the centre of the pavement in the north transept was used in the service of astronomy as early as 1468. It is the gnomon of Paolo Toscanelli, on which the rays of the sun fell through an opening in the lantern of the cupola, and showed the position of the sun at the summer solstice.

In the north aisle may be seen a portrait of Dante, by *Domenico di Michelino*, a pupil of Fra Angelico, representing the poet holding in his hand the *Divina Commedia*. Florence with its old walls is receiving the light which falls from the book. The Latin verses are by Politian.

Monument to Arnolfo di Cambio, the original architect of the Cathedral, by *Costoli*.

"The last monument in this aisle is to Antonio Squarcia-

lupi, a celebrated organist and composer, born in 1440. He enjoyed a European reputation, and was employed by Lorenzo de' Medici to build organs for the Baptistery and Cathedral. He also built two organs for old St. Paul's in London, both of which perished in the great fire. His bust on the monument is by *Benedetto da Majano*."

In various parts of the church there are statues by *Baccio Bandinelli*, *Andrea Ferrucci*, *Benedetto da Rovezzano*, and other artists of an early date.

This solemn but magnificent cathedral has many historical associations; here, as we have seen, on the 26th April, 1478, when the priest was elevating the host at high mass, Giuliano de' Medici fell by the murderous blow of Pazzi, while Lorenzo fled to the sacristy (*see* p. 388), and escaped from the conspirators, who thought to have given liberty to Florence. Here, when the Turks were approaching Constantinople, the Greek Emperor fell before the Pope, pledging himself and all his people to renounce the errors of the Greek Church, and adopt the truths of the Roman, provided treasure and assistance were given him to resist the foe.

Here Frederick III., the Emperor of Germany, "forgetting that the holy spirit of the place was one of peace and goodwill to all men, knighted some scores of the bravest and fiercest of his cut-throat soldiery." But to tell of all the scenes the Duomo has witnessed, would be to tell the history of Florence since the days of Arnolfo.

Italy has many churches of vast extent and magnificence, of which any country might well be proud; but the Duomo of Florence has this interest beyond them all, that its fine double cupola was the first ever reared in Europe, that it has served as a model for all time, and that it introduced a new era into the history of architecture.

The Campanile,

or Bell Tower, like many others in Italy, stands apart from the church; but Giotto's Tower, as the Campanile at Florence is so often called, differs from all other Campanili, from the fact that it *is* Giotto's.

The prosaic details we will give first, and then some of the thoughts which this wonderful work, praised perhaps more than anything in architecture, has inspired.

It was begun in 1334, and Giotto was instructed to surpass in magnificence of design and structure everything the world

had ever seen. After his death it was completed by *Andrea Pisano* and *Francesco Talenti*, in 1387.

The tower is square-built, and rises to the height of 292 feet from base to summit. It is formed of variegated marbles, and is divided into four storeys, the tallest two being the basement and the topmost. Solid as the building is, crowded as it is with tablets, reliefs, and statues, there is a lightness and elegance, and an ethereal beauty about it which no word-painting can ever convey.

Every minute detail demands a close inspection. The **bas-reliefs** on the basement are the work of *Giotto*, representing Architecture and Sculpture; the remainder are by *Luca della Robbia* and *Andrea Pisano*. Beginning our inspection on the side nearest the Duomo, and proceeding to the right, we shall examine the tablets in the following order :—

WEST.—I. Creation of Adam.

II. Creation of Eve.

III. Their occupation.

IV. Jabel (the father of such as dwell in tents, and of such as have cattle).

V. Jubal (the father of all such as handle the harp and organ).

VI. Tubal Cain (the instructor of every artificer in brass and iron).

VII. Noah's Drunkenness.

SOUTH.—I. Early Religious Worship.

II. Building a House.

III. Providing it with Necessaries.

IV. Training a Horse for Service.

V. Women's Domestic Work.

VI. Legislation.

VII. Emigration (Dædalus Flying).

EAST.—I. Navigation.

II. Hercules and Antæus (Symbolical of War).

III. Agriculture.

IV. The Horse Trained.

V. The Lamb Bearing the Cross.

VI. Architecture (by *Giotto*).

NORTH.—I. Sculpture.

II. Painting.

III. Grammar.

IV. Poetry.

V. Philosophy.

NORTH.—VI. Astronomy.

VII. Music.

Over these are—(W.), The Seven Cardinal Virtues. (S.), The Seven Works of Mercy. (E.), The Seven Planets, or the Seven Beatitudes. (N.), The Seven Sacraments, *minus* one removed to make way for a door.

Above the reliefs are sixteen statues, four on each side. Some of them are by *Donatello*, and two on the west side are portraits of his friends, Francesco Solderini and Barduccio Cherichini. The latter is known as the Zuccone, or great gourd, which is equivalent to Baldhead, and is considered one of the artist's best works. The other statues are : South, four prophets (three by *Andrea Pisano*) ; east, four patriarchs ; north, four sibyls.

This wonderful building must be studied in detail, and studied as a whole ; it should be seen under the different effects of sunlight and moonlight. It is a study for the poet, no less than for the artist and architect. Mr. Ruskin, who is no mean authority on architecture, says : “The characteristics of Power and Beauty occur more or less in different buildings—some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, as far as I know, only in one building in the world—the Campanile of Giotto at Florence.” He believes this to be “the model and mirror of perfect architecture.”

The wealth of its sculptures, the delicacy of its finish, the purity of design in every detail, have given rise to a thousand poetical descriptions, legends, fables, and fancies. One says : “It is like a toy shrine of ivory which some ingenious and pious monk might have spent his lifetime in adorning with sculptural designs and figures of saints ; and when it was finished, seeing it so beautiful, he prayed that it might be miraculously magnified from the size of one foot to that of three hundred.” And others might be quoted indefinitely.

The ascent of the Campanile is very easy, and will well repay the trouble (414 steps), as the **view** is very interesting. Fee, 50 c. The largest of the six bells is called *La Santa Reparata*, and bears the arms of the Medici.

The story of Giotto has been so often told, and the wonder he wrought so frequently described, that it will suffice to repeat the story of his early life, in the words of Mrs. Jameson :—

“About the year 1289, when Cimabue was already at the height of his fame, as he was riding in the valley of

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Vespignano, about fourteen miles from Florence, his attention was attracted by a boy who was herding sheep, and who, while his flocks were feeding around, seemed intently drawing on a smooth fragment of slate, with a bit of pointed stone, the figure of one of his sheep as it was quietly grazing before him. Cimabue rode up to him, and looking with astonishment at the performance of the untutored boy, asked him if he would go with him and learn; to which the boy replied that he was right willing, if his father were content. The father, a herdsman of the valley, by name Bondone, being consulted, gladly consented to the wish of the noble stranger, and Giotto henceforth became the pupil of Cimabue."

This pretty story, which was first related by Lorenzo Ghiberti, the sculptor (born 1378), and since by Vasari, and a thousand others, luckily rests on evidence as satisfactory as can be given for any events of a rude and distant age, and may well obtain our belief, as well as gratify our fancy; it has been the subject of many pictures, and is introduced in Rogers's "Italy":—

" . . . Let us wander thro' the fields,
Where Cimabue found the shepherd-boy
Tracing his idle fancies on the ground."

Rapidly the talent of the shepherd-boy was developed, and his fame spread throughout the civilised world.

"The Pope Boniface VIII., learning of his marvellous skill, invited him to Rome, and the story says that the messenger of his Holiness, wishing to have some proof that Giotto was indeed the man he was in search of, desired to see a specimen of his excellence in his art; hereupon Giotto, taking up a sheet of paper, traced on it, with a single flourish of his hand, a circle so perfect that 'it was a miracle to see'; and (though we know not how or why) seems to have at once converted the Pope to a belief of his superiority over all other painters. This story gave rise to the well-known Italian proverb, 'Più tondo che l' O de' Giotto' (Rounder than the O of Giotto), and is something like a story related of one of the Grecian painters."

Many have told the story of Giotto's life, and more have written of his work. Longfellow has this pleasing passage—

"In the old Tuscan town stands Giotto's tower,
The city of Florence blossoming in stone—
A vision, a delight, and a desire,
The builder's perfect and centennial flower."

THE BAPTISTERY. (7)

(Battistero di San Giovanni.)

The Baptistery stands apart from the church as a distinct edifice, a feature by no means unusual in Italian cities.* It is an octagonal building, surmounted by a dome and lantern. The black and white marble with which the outer wall is encased is the work of *Arnolfo* (1293).

The building itself is very old and was probably erected on the site of an old Roman temple dedicated to Mars; some date it from 589, others from 725. It was at first used as the cathedral; but when Santa Maria del Fiore was built, it became a baptistery, although many contend that it was designed from the first for that object. It was dedicated to S. John from a very early period, and Florence has always been distinguished as the city of that saint. Dante has made the association indelible by the phrase in the *Paradiso*—

“Tell me about the sheepfold of S. John,”

and by his allusion in the same canto to the festival of S. John, on the 24th of June, when the “wild horses,” let loose from the statue of Mars, near the Ponte Vecchio terminated their course at the Baptistery.

George Eliot has done much to popularise the story of Florence in that admirable work, “*Romola*,” which every visitor to the city should read. The following extract will be read with interest:—

“San Giovanni had been the patron saint of Florence for at least 800 years—ever since the time when the Lombard Queen, Theodolinda, had commanded her subjects to do him peculiar honour; nay, says old Villani, to the best of his knowledge, ever since the days of Constantine the Great and Pope Sylvester, when the Florentines deposed their idol Mars, whom they were, nevertheless, careful not to treat with contumely; for while they consecrated their beautiful and noble temple to the honour of God, and of the ‘Beato

* A baptistery did not represent a parish only, but all the city and the suburbs; and it may be said of the baptisteries at Florence and at Pisa, that the whole city was baptised in them. Some idea of the number who have received this Christian rite in Florence may be gathered from the fact that in the 13th-15th centuries the population was so large, that Machiavelli says the bells of the Campanile sounding the tocsin would, in a few hours, bring together 135,000 well-armed men; and all these from Florence alone, with the adjoining valley of the Arno.

Messere Santo Giovanni,' they placed old Mars respectfully on a high tower near the river Arno, finding in certain ancient memorials that he had been elected as their tutelary deity, under such astral influences, that if he were broken, or otherwise treated with indignity, the city would suffer great damage and mutation. But in the fifteenth century that discreet regard to the feelings of the man-destroyer had long vanished; the god of the spear and shield had ceased to frown by the side of the Arno, and the defences of the Republic were held to lie in its craft and its coffers; for spear and shield could be hired by gold florins, and on the gold florins there had always been the image of San Giovanni.

"Much good has come to Florence since the dim time of struggle between the old patron and the new; some quarrelling and bloodshed, doubtless, between Guelph and Ghibelline, between Black and White, between orthodox sons of the Church and heretic Paterini; some floods, famine, and pestilence, but still much wealth and glory. Florence had achieved conquests over walled cities once mightier than itself, and especially over hated Pisa, whose marble buildings were too high and beautiful, whose masts were too much honoured on Greek and Italian coasts. The name of Florence had been growing prouder and prouder in all the Courts of Europe, nay, in Africa itself, on the strength of purest gold coinage, finest dyes and textures, pre-eminent scholarship and poetic genius, and wits of the most serviceable sort for statesmanship and banking; it was a name so omnipresent, that a pope, with a turn for epigram, had called Florentines 'the fifth element.' And for this high destiny—though it might partly depend on the stars and Madonna dell' Impruneta, and certainly depended on other higher powers less often named—the praise was greatly due to San Giovanni, whose image was on fair gold florins."

The **three bronze doors** of the Baptistry are its principal curiosity and greatest charm. The southern gate, opposite the Bigallo, is the work of *Andrea Pisano*, completed 1336, after twenty-two years of labour; the other two are by *Ghiberti*. An open competition took place for the honour of making these latter gates, and amongst the competitors were Brunelleschi, Donatello, Jacopo della Quercia, and Ghiberti; upon the latter the choice fell, although it is said he was then but twenty years of age.

"*Ghiberti's* genius, notwithstanding the inflexible material

in which he embodied his conception, was, in its natural bent, pictorial rather than sculptural; and each panel of his beautiful gates is, in fact, a picture in relief, and must be considered and judged as such. Regarding them in this point of view, and not subjecting them to those rules and criticisms which apply to sculpture, we shall be able to appreciate the astonishing fertility of invention exhibited in the various designs, the felicity and clearness with which every story is told, the grace and *naveté* of some of the figures, the simple grandeur of others, the luxuriant fancy displayed in the ornaments, and the perfection with which the whole is executed, and to echo the energetic praise of Michael Angelo, who pronounced these gates 'worthy to be the gates of Paradise.'"

The subjects on the northern gates, by *Ghiberti*, executed in 1403-24, are Scenes in the Life and History of the Saviour, from the Annunciation to the Descent of the Holy Spirit. They are in twenty panels.

The subjects on the eastern gates, by *Ghiberti*, executed in 1425-52, are Scenes in Old Testament History. These are considered to greatly excel those upon the northern gates, and to show a surpassing development of the artist's genius. The scenes are—

- | | |
|-----------------------------|---------------------------|
| 1. Adam and Eve. | 7. Moses on Sinai. |
| 2. Cain and Abel. | 8. Joshua at Jericho. |
| 3. Noah. | 9. David and Goliath. |
| 4. Abraham and Isaac. | 10. Solomon and the Queen |
| 5. Jacob and Esau. | of Sheba. By some |
| 6. Joseph and his Brethren. | authors called, The |
| | Marriage of Esther. |

Ghiberti died before his work was completed, and the lower reliefs were finished by his pupils.

The southern gate, by *Andrea Pisano*, completed about seventy years before the others were commenced, represents Scenes from the Life and History of John the Baptist, divided into twenty compartments.

A festival was celebrated throughout Tuscany on the eventful day when this gate was exhibited to the delighted and wondering Florentines; but when the gates of *Ghiberti* were completed, those of *Andrea Pisano* were removed to make room for them.

It will not be needful to describe all the statues, statuettes, friezes, and borderings which adorn the gates, but they should be carefully studied; and as some of them

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are too high to be seen easily, a glass should be used. Notice especially the figures of Hope, Justice, Charity, &c., over Pisano's gate; and the framework of foliage, flowers, and other devices around Ghiberti's northern gate; and a quail ingeniously introduced in the ornamentation of the eastern gate.

Originally the gates were gilt, but the gilding has long since worn off. Every visitor to the South Kensington Museum will remember the casts exhibited there; they give a faithful representation of the original, and are richly gilded.

By the sides of the principal entrance will be seen two porphyry columns, which were given to the Republic by the Pisans in 1117, in gratitude for important services rendered by the Florentines, who were then friendly towards Pisa, and kept guard over her while her warlike citizens went to the conquest of Majorca and Minorca.

The **interior** of the Baptistery is as gloomy as the Duomo on first entering; presently, on looking up into the cupola, one sees that it is covered with mosaics; they are of an early date, and stupendous in size, and represent the Saviour seated in judgment, surrounded by archangels, thrones, principalities, and powers, good and evil. Notice the patriarchs, Abraham, Isaac, and Jacob, with the souls of men in their laps, and the Evil One literally devouring a soul that he has sought. These mosaics are the work of *Andrea Tafi*, *Gaddo Gaddi*, *Lippo Lippi*, *Appolonio Greco*, *Fra Jacopo*, and others.

After more than 20 years of restoration the cupola has at last (1908) been freed from the scaffolding which has prevented the inspection of its masses of glittering mosaic. The general effect of the Baptistery on a sunny morning is now beautiful in the extreme.

A **Statue in Wood** representing Mary Magdalene, has been the subject of much attention; some consider it simply hideous, while others trace in it marvellous power. It is the work of *Donatello*.

The **Font**, which originally stood in the centre of the Baptistery, and was used, as were all the baptisteries in the earlier days in the Christian Church, for adult immersion, was removed in 1571, greatly to the displeasure of the Florentine citizens. A smaller font attached to it was inadvertently broken by Dante, when attempting to save a child from drowning during the ceremony of baptism.

In the centre of the pavement, which is an ingenious white and black mosaic, is a zodiac, supposed to have been the work of *Strozzi Strozzi*, an astrologer, 1048, and to have once been in such a position in the building, that at midday on the Feast of St. John the Baptist the sun's rays fell upon it.

PIAZZA DEL DUOMO.

The Piazza del Duomo and the Piazza del Battisterio lead one into the other, and really form one large piazza.

Many memorable places cluster round us here. At No. 21 Donatello had his studio; a bronze bust in a medallion was placed there in 1887. As we are now in the Piazza of St. John, we will take the building nearest to hand.

The **Opera del Duomo**, close to the Duomo, contains plans and models of the cathedral, and interesting documents relating to its construction; also some valuable Roman remains, statues, and bas-reliefs.

Here, in 1891, was opened the **Museo di Santa Maria del Fiore** (Cathedral Museum), open daily, 10 to 4, 50 c.; Catalogue 50 c.

Ground Floor.—Door by *Michelozzo*, and a bust of Brunelleschi in the vestibule. A fine Roman capital, an Etruscan relief, and other antiquities, in the hall.

First Room and Staircase.—Marbles, statues of 14th and 15th centuries, inscriptions, bas-reliefs from the choir screen of the Cathedral, by *Baccio Bandinelli*.

Second Room (First Floor).—Organ-loft from the Cathedral, with the celebrated bas-reliefs of children by *Luca della Robbia*, and the Dancing Genii by *Donatello*. The massive **Silver Altar** of St. John, illustrating his life, is regarded as the grandest piece of church silver decoration in existence. The greatest artists were employed on it for a hundred years (1366-1477); it belongs to the Baptistery, and is to be seen there on the Festival of St. John. It is of silver, elegantly enamelled, and stands 5 feet high by 15 feet long. In the centre is a statuette of St. John by *Michelozzo*, and the principal reliefs are by *Antonio Pollaiuolo*, *Verrocchio*, *Betto di Gerri*, *Michele di Monte*, and many others. No. 98 is a large Silver Cross, the figures at the foot, St. John and the Virgin, are by *Antonio Pollaiuolo*, the rest by *Betto Betti*. Near this is *Barabina's* cartoon for the mosaic of the façade of the Cathedral, and opposite the model for the façade by *De Fabris*, see p. 385.

Third Room contains models of the Dome of the Cathedral by *Brunelleschi*, and designs, ancient and modern, for the façade.

The headquarters of the **Confraternita della Misericordia** and the hospital of the **Compagnia del Bigallo** stand at opposite corners of the Via Calzaioli. They represent much of the history of the Florentine people, and have played important parts in the story of Florence.

The origin of the Misericordia is well told in "Walks in Florence." It is said to have happened in this wise: In the year 1240, a man named Pietro Borsi, wishing to amend the corrupt habits of his friends, organised a society and a system of fines for any member who blasphemed the name of the Holy Virgin or of Christ. When the question of disposing of the money thus obtained came to be discussed, it was decided to buy six litters for the conveyance of the sick to hospitals, or the dead to burial. The thing grew, and eventually the society increased so much, that the Brothers of Mercy, as they called themselves, and their black dress and black litter, were known throughout Florence.

They increased in wealth as they increased in influence, especially after the great plague, in which they greatly distinguished themselves, and after a time they began to build. Among their buildings is the beautiful **Loggia**, which was the vestibule of their oratory, but was subsequently removed, and is now the Loggia to the Oratory of the Bigallo (at the opposite corner of the street), with which society they were compelled to unite by a decree of the Signory. It was not long, however, before they separated again, and the Misericordia Nuovo became one of the most prosperous and influential bodies in the city. "To this day the Misericordia continues faithful to its work of six centuries. At a sound from the Campanile of the Cathedral, the *Giornante*, or dayworker, hastens to the residence in the Piazza to learn his duties from the captains, or Capi di Guardia; a half-hour glass is turned to mark the interval between the summons and his arrival. Every *Giornante* is provided with his long black dress and the hood which covers his face, only leaving holes for the eyes, so that he may not be recognised when upon his labours of mercy.

"The society is composed of—

Aggregati (Associates):—

1. <i>Giornante</i> "buone- voglie paganti"	} Number unlimited .	{ They render no special ser- vices.
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			Aspirants for promotion—as supernumeraries; 10 Priests may be adjoined, and Laymen according as they are wanted. The Canons of the Duomo and of S. Lorenzo arc, <i>ex officio</i> , Stracciafogli.	
2. Stracciafogli . . .	180	{ Priests 30 . . . Laymen 150 . . . }		
Aggregati (Associates)—				
3. Giornante (Novices) who come one day in the week . . .		{ Priests, 35 effective . " 14 assistants Laymen, 175 effective . " — assistants }	The assistants are always supernumerary.	
Confrati (Brethren) —			At discretion of Provveditore.	
4. Capi di Guardia . .	72	{ Ecclesiastics . . . Laymen . . . }	{ Prelates, 10. Priests, 30. Statuali, 14 nobles. Grembiuti, 28 (commoners).	

The Archbishop of Florence and the Sovereign are, *ex officio*, Capi di Guardia

The Company is ruled by a Magistracy composed of—

Capi di Guardia . .	12	{ Captains, 6 . . . Councillors, 6 . . }		
Conservatore . . .		{ 8, with the Sovereign and Archbishop of Florence. With their exception, the offices of Conservator and of Captain and Councillor are incompatible. }	Archbishop of Florence may act as President when he likes. The Sovereign may be drawn, and, in his absence, his place is taken by the Senior Conservator.	

The Officers of the Company are—

1. The Provveditore (Administrator), Chancellor, Clerk, and Treasurer.
2. Servi, selected from among the "Giornante."
3. Porters (Porti), who are outsiders.

Revenues—

Patrimony	Lire 919,000	=	£36,760
Income	Lire 43,100	=	£1,724
Expenditure	Lire 42,900	=	£1,716

"Men of every class in Florence belong to the Misericordia, all willing to assist their fellow-creatures in distress."

The hospital of the **Bigallo**, built in 1352-58 for the exhibition of foundlings to the charitable public, which is adorned, as has already been stated, with the Loggia built for the Misericordia, is now an orphan asylum. It has been attributed to *Niccolò Pisano* and to *Andrea Orcagna*, and is most probably the work of the latter. Notice over the arch **two statues** of great beauty, probably by the architect.

In the **interior** there are some good frescoes. In the oratory a statue of the Virgin by *Arnoldo Arnoldi*.

Below the statue some paintings by *Ghirlandaio*.

The **Via delle Morte**, near the Misericordia, is the scene of the story of Geneva, who, it will be remembered by everybody, was buried when in a swoon, which was mistaken for death. She revived, however, raised the stone, and escaped. She sought her home, and passed down this narrow way

(hence its name); but neither her father nor her husband would receive her—so she went to an old lover, who married her, it having been decreed that a woman dead and buried was freed from marriage obligations. The story is beautifully told by Boccaccio, and many will remember a popular metrical version, often recited in public.

On the northern side of the Baptistery is a **marble pillar** which has stood there since the fourteenth century, a silent witness to the miraculous power of St. Zanobius. When that saint's remains were being carried past, the bier touched a withered tree that stood here, and immediately it burst into leaf. Every year, on the celebration of the saint's burial (January 26th), a metal branch is placed upon the column in commemoration of the miracle.

On the south of the Piazza Duomo, immediately in front of the residence of the canon, there are **Statues** of Brunelleschi and Arnolfo, by *Pampaloni*, a modern Italian artist; the former is studying a plan of the Dome, which is open on his lap, and, looking up, beholds his perfected work. A few steps further on, into the wall of No. 29, is built the celebrated

Sasso di Dante (*Stone of Dante*), marking the spot where he is said to have frequently sat to gaze upon the cathedral—

“On the stone

Called Dante's—a plain flat stone scarce discerned
From others in the pavement—whereupon
He used to bring his quiet chair out, turned
To Brunelleschi's church, and pour alone
The lava of his spirit when it burned.”

As we linger at this traditional spot, it will be well to refresh our memories with the history of the great poet, in whose footsteps we shall so often be treading in the city.

Let the author of “*Mary Powell*” (Miss A. Manning) tell the story.

“In the streets of Florence might have been seen an austerè, almost spectral-looking man, with something noble in his aspect, who, as he passed along, now gravely nodded to the learned Brunetto; now paused to chat for a few minutes with the noble Guido Cavalcanti; now smiled familiarly at Giotto the painter, or laid his hand on his shoulder, and asked with interest what progress he was making in his famous Coronation of the Virgin, or described to him a vision of his own, the marriage of St. Francis with poverty, in such vivid, burning words, that the artist hastened home and made a rough sketch of it for future use.

"That man was Dante Alighieri. He was born in Florence in 1265. He was of good birth and education, of a thoughtful, melancholic temperament; had already fought in two battles; had married unhappily, and had plunged into public life. He is said to have been entrusted with fourteen embassies: he was also one of the Priors or chief magistrates of Florence in 1300; and, siding with the Bianchi, he opposed a project of sending for Charles of Valois to silence the dissensions of the city; in which we must esteem him a true patriot.

"He was, however, overruled. Charles of Valois was invited to Florence, and speedily drove the White Guelfs out of it, never to return, under penalty of being burnt alive. Among these exiles was Dante, who, however, did not immediately quit Tuscany, but assisted the Bianchi in various fruitless attempts to enter the city.

"At length, with a bitter heart, he shook off the dust on his feet against it, and proceeded, depressed and destitute, to the Court of Can Grande della Scala, lord of Verona. Here, he says, he found how salt is the taste of another man's bread, and how hard it is to climb another man's stairs. His rough, sarcastic nature was little appreciated by the luxurious patron who sheltered him; he winced under his home truths and his terrible plainness; and asked him one day, in a marked manner, how it was that the court jester was much more popular? 'There is nothing to surprise one in it,' replied Dante gravely. 'Similitude of tastes is the chief bond of friendship.'

"He wandered forth to other courts—to Padua—to Urbino—to Bologna.

"Meanwhile, his wondrous poem was shadowing itself forth, and taking the gloomy hue of his ideas. Its subject was dark and horrible; its treatment was severe; yet it boasted flowers of exquisite poetry that sprang up like the vegetation in the neighbourhood of a volcano. He interwove it with the philosophy and theology of the age; he introduced living friends and foes into his drama with questionable taste, and bestowed on them imaginary woes according to his own judgment of their merits and demerits. Yet his pages were interwoven with immutable truths, and abounded in lofty morality.

"Printing was not as yet invented; but no sooner was his *Divina Commedia* completed, than it was copied, re-copied, commented upon with eager interest, from one end of Italy to

the other. And, as soon as printing multiplied copies to a hitherto undreamed-of extent, it became sown over the land thick as leaves on Vallombrosa—the next Italian book printed to the Bible. Five hundred years have passed, and its spell, as of some old oracle, still lies on us.”

PIAZZA DELLA SIGNORIA.

This is the heart of Florence, as the Piazza S. Marco is of Venice. Here bustle to and fro the business men of Florence, here linger the artist and the student; here the visitor derives his first thrilling impression of the wealth of art in the fair city; here cluster memories and associations innumerable; and here is a centre round which are grouped many of the most notable public buildings. It is only recently that this large square has resumed its old name, having for two hundred years been designated the Piazza del Gran’ Duca.

As this is one of the first places the tourist visits, and as he must return to it again and again, we will first briefly sketch its history and then its surroundings.

Originally it was a small space; but houses, churches, and palaces have been from time to time removed, until it now presents a large open space. On great civic occasions it was the meeting-place of the multitude; in many a riot it has been celebrated. On the great festival of St. John it was here the dependencies of Florence gathered to offer their tribute and pay homage to the State; here, too, passed the prisoners released during the great festival, with their names written on white paper mitres; here stood the Tribune from whence the Republican orators delivered their speeches; and here perished Savonarola at the stake. The story has been told in history and in fiction; by friends and enemies of the Reformation; by Christians and by infidels: and the universal testimony is, that Savonarola was the greatest man of his age. We need not linger on the cruel scene; we would rather think of it as it is described to us in “Romola”; but a passage from an able article “On Savonarola,” in one of the reviews, may help us to think of the man who shook this city to its centre, and swayed the minds of princes and people as no other man had ever done before.

“On the 22nd May, 1498, it was announced to Savonarola and his friends, Domenico and Maruffi, that they were to be executed by fire the next morning; our heroic preacher

was thoroughly resigned to his share of the doom, saying to Domenico, 'Knowest thou not it is not permitted to a man to choose the mode of his own death?' The three friends partook of the Sacrament of the Holy Supper administered by Savonarola. He said, 'We shall soon be there, where we can sing with David, "Behold how good and how pleasant it is for brethren to dwell together in unity!"' They were then taken to the tribunal, where they were divested of all their priestly decorations, during which the Bishop took Savonarola by the hand, saying, 'Thus I exclude thee from the Church militant and triumphant.' 'From the Church militant thou mayest,' exclaimed Savonarola, 'but from the Church triumphant thou canst not; that does not belong to thee.' . . . The last that was beheld of him was his hand uplifted as if to bless the people; the last that was heard of him, 'My Saviour, though innocent, willingly died for my sins, and should not I willingly give up this poor body out of love to Him?' The cinders of the bodies of the martyred friars were carted away, and thrown into the river Arno. Of course, shortly after his death the tide of feeling turned. Raphael painted him amongst the doctors of the Church, in the very halls of the Vatican. As to his writings, they were declared by the very Pope Alexander VI. to be free from all blame. Of course, too, superstition has surrounded with especial sorrow his persecutors: one, Giovanni Maretti, perished miserably, crying out in terrible anguish, 'Oh this hand! the friar is torturing it' The Franciscans received the reward promised for their opposition to the Father: but when the first payment was made to them, the chamberlain said, as he handed over the money, 'Take the price of the blood of the just.' 'The prophets without arms,' said Machiavelli, 'have always got the worst of it.' Savonarola was a prophet without arms; assuredly he was worsted visibly in the strife; but he was an illustrious precursor of those opinions which in the course of a few years shook Rome to its centre. The principles he had proclaimed, the changes he sought to effect, were published and brought about by a youth living while Savonarola was dying, Martin Luther. Since his day of martyrdom much controversy has been held as to whether or no he belonged to Rome. Rome assuredly cast him out, and burned him as a heretic. The Bishop who presided at his execution, said—but his words more especially applied to the friar Domenico—'Let

us send him to death. A miserable friar more or less is of small consequence.’”

THE LOGGIA DE' LANZI. (17)

In the south angle of the piazza, in front of the Palazzo degli Uffizi, rises Loggia dei Lanzi, so named from a guard of Swiss Lancers who were placed there when in attendance on the Grand Duke Cosimo I. It was designed by *Orcagna*, in 1356, but not erected until 1376, after his death, *Simone di Talenti* and *Burci di Cione Dami* being the architects. It is not infrequently termed the Loggia di Orcagna. It is so perfect, that even Michael Angelo said it was incapable of improvement, and suggested that the beautifully-proportioned arches should be carried all round the Piazza. The Loggia is filled with some of the finest sculpture in the world, and of world-wide fame, insomuch that every traveller who looks upon the Loggia for the first time recognises immediately a group of old friends with whom he has been long familiar from casts, photographs, paintings, or other means of conveying an idea, but only an idea, of the originals. It contains the celebrated Perseus, by *Benvenuto Cellini*, with statues and reliefs upon the pedestal, also by *Cellini*.

The Rape of the Sabines	<i>Giovanni da Bolognà.</i>
Judith slaying Holofernes	<i>Donatello.</i>
Menelaus with the body of Patroclus	Greek, restored by <i>Ricci.</i>
Hercules slaying the Centaur	<i>Giovanni da Bolognà.</i>
The Rape of Polyxena	<i>Fedi (1866).</i>
Perseus with the head of Medusa	<i>Benvenuto Cellini.</i>

Near the entrance to the Palazzo Vecchio there stood for nearly 400 years the celebrated statue of David, by *Michael Angelo*, called sometimes *Il Gigante*, the Giant. It was placed here in 1504, and in 1873 was removed to the Academy (*see* p. 452).

“There is a tradition that Michael Angelo, in his old age, was in the habit of sitting in a chair placed to the right of the entrance to the palace, from which he could contemplate his favourite work; and here he amused himself by chiselling a profile, which may still be traced on the rough stone.”

The group, Hercules and Cacus, of immense proportions, is by *Baccio Bandinelli* (1546).

The **Marzocco**, or Lion of Florence, is not by any means so

popular a character as the Winged Lion of St. Mark at Venice. It is to be met with, however, in many places in the city. The lion in the Piazza is a modern copy of the original in bronze by *Donatello*, now in the Bargr'lo (see p. 457).

The **Fountain of Neptune**, an enormous group with rather a dissipated-looking Neptune, surrounded by Tritons and sea-horses, is the work of *Bartolomeo Ammanati*, and was executed in 1571. It stands on the site once occupied by the Ringhiera, or Tribune. A bronze slab in front of the fountain (placed there 1901) records the fact that Savonarola was burnt alive on the spot (May 23rd, 1498).

Near the fountain is the equestrian **Statue of Cosimo I.**, in bronze, the work of *Giovanni da Bologna*, 1594. It is a noble monument, and is considered to be one of the artist's best works. The horse is very fine.

In walking round the Piazza, notice on the northern side the **Palazzo Uguccioni**, a fine building, dating from 1550, in the florid Renaissance style, the design of which is attributed to *Raphael*.

Standing in the Loggia, or some other convenient spot hard by, take a good look at the Palazzo Vecchio before paying a visit to the interior.

PALAZZO VECCHIO. (18)

In the year 1298 this vast palace was commenced by *Arnolfo del Cambio*, the architect of the Duomo, as a residence of the Gonfaloniere and Priors, who were the chief magistrates and the governing body of the Republic. When those days passed away, and Medici rule began, Cosimo I. appropriated this as his palace, and dwelt here for ten years, when he found better quarters in the Pitti Palace. From that time unto the present the Palazzo Vecchio has been connected with the government of the country, and it is now used for offices.

The building is massive—strength, rather than elegance, being its characteristic. The huge battlements, the bare rugged walls, the deep machicolations, and, above all, the noble tower, give it a stately and almost solemn effect. It would pass for a palace or a prison, and it was, in fact, both. Open daily, except Sunday, 10–4, free.

The traveller, standing directly under the gallery which runs round the building, and is sustained by arches, can see that it is pierced with square holes. Through these, as in the

gate at Windsor Castle, molten lead and stones were poured down on the luckless enemy below. Underneath are shields or escutcheons, with the arms of the Republic, and of the quarters into which the city was divided.

The **Tower**, 308 feet high, once contained the bell known as *La Vacca*, derived from its tone, which was supposed to resemble the lowing of a cow. The Lion's bell, an enormous one, weighing 17,000 lb., rang from this tower once too often, when, in 1530, it called together the followers of the Medici during the days of the Republic, and for the offence was cast into the Piazza, and smashed to pieces.

A splendid view is to be obtained from the top of the tower (admission on special application), which well repays the tourist for the fatigue.

A curious inscription, in the parapet of the tower, relates to the time when Christ was proclaimed by the citizens king over the Republic of Florence.

The walls of the old Vacca Tower, which were supposed to be solid, were found not to be so, and two dismal **dungeons** were discovered in what was thought to be the solid wall. Much interest attaches to these chambers, for in them were confined Cosimo Vecchio and Fra Girolamo, the dauntless Savonarola. Again referring our readers for innumerable details of great interest, connected not only with this, but all the principal buildings in Florence, to the "Walks in Florence" of S. and J. Horner, we cannot refrain from quoting from their valuable work:—

"It is with a sadder but more reverential feeling we recall the last hours of the other occupant of this tower dungeon; for here the courageous but sensitive Girolamo Savonarola endured forty days' confinement; and here he lay during the intervals of torture, at times succumbing to acute bodily sufferings, but with unwavering faith in his sacred mission, which sustained him through the final tragedy in the Piazza. This tower was applied to other barbarous purposes; for within the last few years an opening has been discovered on one of the steps which communicated through the whole height of the building with a well at the bottom, so that a prisoner descending the staircase could disappear, and the manner of his death remain an enigma to his friends and fellow-citizens."

The **interior** of the palace is approached by a court with massive columns; the walls are adorned with faded frescoes of scenes in German cities; in the centre of the court is a

fountain, with a boy and dolphin, small but very beautiful, by *Andrea del Verrocchio*, who designed it for Lorenzo de' Medici.

Following the staircase, we arrive at the **Great Saloon** (Sala del Consiglio or dei Cinquecento), the most interesting part of the building. It is 170 ft. by 75 ft. The ceiling is magnificent, and adds greatly to the effect of the room. The saloon is adorned with six marble groups, representing six of the labours of Hercules, by *Vincenzo de Rossi* and others, and some statues of the Medici by *Bandinelli*, *Rossi*, and others. It was originally proposed that the walls of this hall should be graced with frescoes by Michael Angelo and Leonardo da Vinci, but owing to the political disturbances of the period this project was cancelled by order of the Medici, on their return to power in 1512; the cartoon, by Michael Angelo, of Florentine soldiers in the Arno bathing, surprised by an approach of the enemy (Pisans), was destroyed. The frescoes now upon the walls are by *Vasari*, *Ligozzi*, *Cigoli*, and *Passignano*, and represent historical scenes.

Interest attaches to this room not so much from its size, or what it is now, but from the memories connected with it. It was, curiously enough, constructed under the superintendence of Savonarola, who sought to revive the ancient Commonwealth, and urged that a parliamentary form of government should be instituted. It was here the Italian Chamber held its sittings; it then fell into disuse for a long period, being only occasionally used for public assemblies, such as lectures and concerts. When, however, Florence became the capital of Italy, it was in this room that Victor Emmanuel addressed the citizens. At the end of the room is a large modern (1881) statue of Savonarola.

Adjoining are the apartments of Leone Decimo, consisting of five rooms which have been named (1) Sala di Leone Decimo; (2) Salotto di Clemente VII.; (3) Camera di Giovanni delle Bande Nere; (4) di Cosimo I.; (5) di Lorenzo il Magnifico.

Crossing the vestibule with its six frescoes of Sabatini is the entry to the **Sala dei Dugento**, now the Municipal Council Chamber. Here it was that Piero Capponi made his celebrated speech to Charles VIII., "You may blow your trumpets, we will ring our bells."

The **Sala di Udienza** (Audience Chamber) is on the second floor. The doors, of inlaid woodwork, are very handsome. The frescoes are by *Salviati*.

The chapel of S. Bernard, where religious services were held before the business of State was attended to, is also on the second floor. Five Vallombrosian monks held office here, and had charge of the seal of the Republic. Frescoes by *Ridolfo Ghirlandaio*, some in imitation of gold mosaic. It was in this chapel that Savonarola partook of the Sacrament before going forth into the Piazza to die.

Several rooms near this hall, originally the residence of the Priors, were afterwards used as private apartments of the Medici. They have now been rearranged, and the following are specially worth noticing: Saloons of the Elements, Saturn, Jupiter, Cybeles and Ceres. Access is gained to a balcony affording a lovely view of the southern environs of the city, and another room communicates with the Uffizi Gallery. A small chapel with frescoes by *Bronzino*.

High up under the tower, in what is known as the **Dante Room**, are between three and four hundred flags and banners of all the places represented at the great festival of 1865, commemorating the sixth centenary of the birth of Dante. The bust of Dante is by Pasquale Romanelli. To visit the room, special permission must be obtained from the Syndic.

As we leave the Palazzo Vecchio, by the same door we entered, we have on our left hand the

COLONNADE OF THE UFFIZI,

(PORTICO DEGLI UFFIZI)

begun in 1561, by *Giorgio Vasari*, completed by *Buontalenti*. It contains a great number of modern **statues** of celebrated Tuscans, namely, Cosimo, *Pater Patriæ*, and Lorenzo the Magnificent, by the Colonnade on the left hand. Then follow—

Andrea Orcagna	}	Art.
Benvenuto Cellini		
Niccolò Pisano		
Giotto		
Donatello		
Leon Battista Alberti		
Leonardo da Vinci		
Michael Angelo	}	Poetry.
Dante		
Petrarch		
Boccaccio		

Macchiavelli	}	History.
Guicciardini		
Amerigo Vespucci	}	Navigation.
Galileo		
Pietro Antonio Micheli	}	Science.
Francesco Redi		
Paolo Mascagni		
Andrea Cesalpino		
S. Antonino		Theology.
Accorso Francesca		Jurisprudence.
Guido Aretino		Music.
Facing the river—		
Farinata degli Uberti	}	Civic and Military Heroes.
Piero Capponi		
Giovanni delle Bande Nere		
Francesco Ferrucci		

We return to the Colonnade, and have on our left hand the disused **Mint** (*Zecca*) and **Post Office**. Almost immediately opposite, last door but one on the left, is the entrance to the

GALLERIA DEGLI UFFIZI. (16)

At the Uffizi there is a lift to the left of the entrance; the charge, 50 c., includes return. The passage over the Ponte Vecchio, which joins the Uffizi and Pitti Galleries, is open on week-days but closed on Sundays and fête-days (see pp. 424 and 462). Sticks and umbrellas left at the door of one gallery will be carried to the door of the other for 25 c.

This collection is perhaps the most wonderful in the world. It was originated by the Medici, and supplemented by the Lorraine family, and has been added to from time to time, until now it is a complete exemplification of the progress and development of art. The Gallery is open daily, 10 to 3. Admission 1 lira, the fee being paid on the ground floor. Sundays, 10 to 1, free. No guide is needed, the pictures being labelled with name of the artist and the subject. The pictures are numbered, but not consecutively, and are liable to be re-arranged from time to time. Catalogues, 3 lire, in English, Italian, or French.

At the present moment (1909) the new Director is developing a scheme for the re-arrangement of the whole gallery, so that the works of art may appear as far as possible in chronological order, and so demonstrate the progress of art

from the earliest times, for which the collection is so admirably adapted. Should any picture not be found in its place, application to the custodian will readily enable the visitor to locate it. Considerable alterations have taken place since the last edition, several new rooms having been added and others closed in connection with the extension scheme.

Ascending by a lift (50 c.), or by the stairway of 128 steps, we enter the **First Vestibule**, with busts of the Medici family.—Statues: Mars, Silenus, and Infant Bacchus. Roman bas-reliefs, processional subjects. On the First Floor are Four Rooms containing Drawings and Architectural Plans removed from three rooms, now closed, at the end of the Western Corridor.

The collection was founded by Cardinal Leopoldo de' Medici, and had already numbered 40,000, when, in 1866, Professor Emilio Santarelli made a bequest to the gallery of 12,461 original drawings, ancient and modern. The collection is not yet definitely arranged, but a catalogue has been prepared by Sig. Nerino Ferri (1½ lire). It is impossible to make an adequate selection in these pages, but the following list of some of the principal artists will be found interesting:—

XIV. Century.—Taddeo et Ange Gaddi, Laurent de Bicci, Laurent Ghiberti-Pisanello, Simone Martini.

XV. Century.—Beato Angelico, Andrea del Castagna, Paolo Uccello, Lucca della Robbia, Masaccio, Benozzo Gozzoli, Fra Filippo Lippi, Antonio e Piero del Pollaiuolo, Andrea del Verrochio, Luca Signorelli, Perugino, Domenico Ghirlandaio, Lorenzo di Credi, Leonardo da Vinci, Botticelli, F. Squarcione, Gentile e Gio. Bellini, Andrea Mantegna, Carpaccio, Liberale da Verona, Giorgione, Schongauer, Isräel Van Meckeln.

XVI. Century.—Raffaello, Michael Angelo, Fra Bartolomeo, M. Albertinelli, Andrea del Sarto, Baldassarre, Peruzzi, Beccafumi, Il Sodoma, Giulio Romano, Tiziano, Sebastiano del Piombo, Il Pordenone, Giovanni da Udine, Tintoretto, Paolo Veronese, Correggio, B. Cellini, Pierino del Vaga, Baroccio, Albert Dürer, Holbein, Luca di Leyda, Rubens, Van Dyck.

XVII. Century.—Guido Reni, Domenichino, Albano, Spagnoletto, Guercino, Salvator Rosa, Borgognone, Luca Giordano, Callot, Poussin, Murillo, Velasquez.

References referred to on p. 412.

1. First Vestibule.	20.	} Rooms of the Painters.
2. Second Vestibule.	21.	
3. } Venetian School.	22.	
4. }	23.	
5. Tuscan School (<i>see also</i> 10, 11, 12).	24.	
	25.	
6. Hall of Lorenzo Monaco.	26.	
7. Hall of Botticelli.	27.	
8. Hall of Leonardo da Vinci.	28.	
9. Hall of Mich. Angelo.	29. Hall of Van der Goes.	
10. }	30. Hall of Rubens.	}
11. } Tuscan School (<i>see</i>	31. Cabinet of Inscriptions.	
12. } <i>also</i> 5).	32. Cabinet of Hermaphrodite.	
13. Tribune.	33. Hall of Baroccio.	
14. Italian School.	34. Hall of Niobe.	
15. Dutch School.	35. Hall of G. da S. Giovanni.	
16. } Flemish and German	36. Pastels and Miniatures.	
17. } School.	37. Drawings.	
18. French School.	38. Closed.	
19. Cabinet of Gems.		
	A Passage leading to the Pitti Gallery.	

Inner Vestibule.—The Florentine Wild Boar and Two Dogs are the finest things in this vestibule; all the statues, busts, &c., are ancient. The horse may have belonged to the Group of Niobe (p. 426).

The Corridors

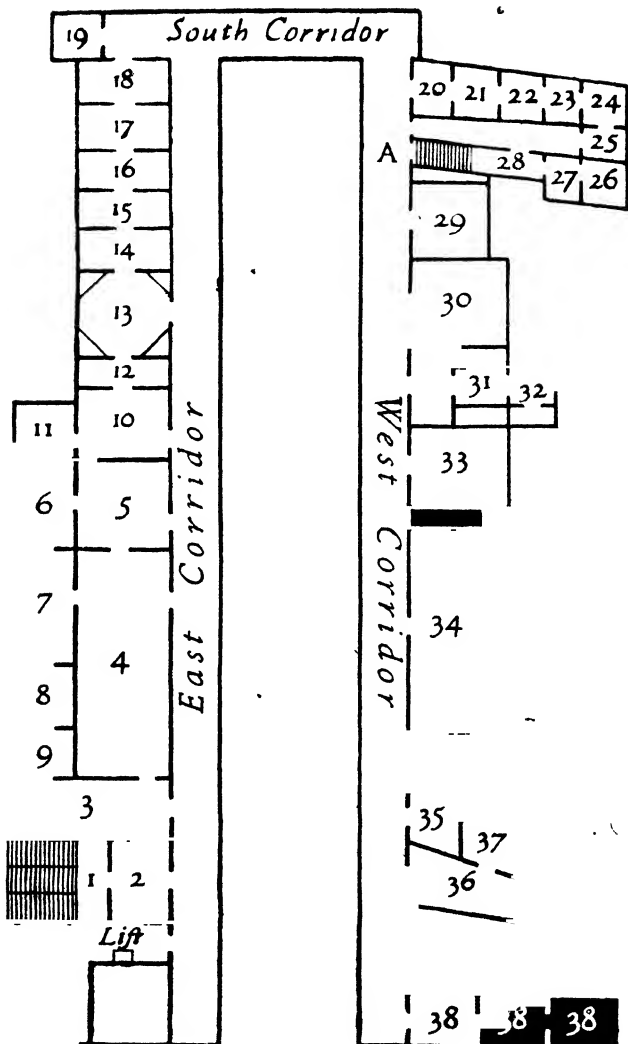
contain drawings, pictures, statues, sarcophagi, busts, an endless series, and extend along three sides of the gallery.
* We enter the

EAST CORRIDOR

(179 yards long!). The ceiling paintings are by *Pocetti* (1581), and represent mythological subjects.

Among the **Sculptures in the Corridors** should be noticed specially—

35. Agrippina. 39. Sarcophagus—Life of Roman hero.
48. Agrippa. 52, 59, and 75. Athletes. 58. Wingless



For references see preceding page.

Victory. 69. Wife of Nero, Poppea Sabina. 71. A Child (Nero?). 76. Julia, daughter of Titus. 77. Otho. 88. Gany-
mede. 90. Vestal Virgin veiled. 95. Sarcophagus—Story of
Meleager. 96. Trajan. 99. Hercules. 119. Apollo.

SOUTH CORRIDOR.

125. Sleep. 129. Sarcophagus—Fall of Phaeton. 138.
Boy extracting Thorn (another at Rome). 141. Pedestal of
Candelabra, dedicated to Mars. 142. Minerva (restored).
145. Venus. 146. Nymph. 150. A Child (Nero?)

WEST CORRIDOR.

155, 156. Two Statues of Marsyas, opposite each other.
195. Leda. 204. Physician. 209. Esculapius. 224. Apollo
(restored).

At the end of the corridor is—

385. Copy of the celebrated Laocoon of the Vatican, by
Baccio Bandinelli.

Starting again from the entrance, we will name some of
the famous **Pictures in the Corridors.**

EAST CORRIDOR.

8. Christ in the Garden	<i>Giotto.</i>
27. Mourning over the body of Christ	<i>Giottino.</i>
24. S. Ansano	
23. Annunciation	} <i>Simone and Lippo Memmi of Siena.</i>
25. S. Giulietta	
53. Annunciation	<i>Neri di Bicci.</i>
28. "	<i>Agnolo Gaddi.</i>
45. SS. Cosimo and Damain (Medici patron saints)	<i>Lorenzo di Bicci.</i>
39. Adoration of the Magi	<i>Lorenzo Monaco, a Camaldolese Friar.</i>
63. Coronation of the Virgin	<i>Cosimo Rosselli.</i>
85. Madonna Adoring the Child	<i>Lorenzo di Credi.</i>
65. Adoration of Magi	<i>Cosimo Rosselli.</i>
69. Hope	<i>A. Pollaiuolo.</i>
74. Madonna and Child	<i>Luca Signorelli.</i>
54. Descent of Christ into Limbo	<i>Passignano.</i>
55. Creation of Adam	<i>Jacopo da Empoli.</i>
61. Crucifixion	<i>Lorenzo Lippi.</i>
62. Magdalene	<i>Cigoli.</i>

In the East Corridor the first door to the left of the entrance gives access to

ROOMS III AND IV.

These rooms, containing the works of the **Venetian School**, are perhaps the richest in the collection, after the Tribune. Among a host of valuable pictures should be especially noticed—

Room III.

- | | |
|---|------------------------|
| 576. Portrait of Sansovino | <i>Titian.</i> |
| 589. Martyrdom of St. Justina | <i>Paolo Veronese.</i> |
| 609. Battle Scene | <i>Titian.</i> |
| 614. Giovanni delle Bande Nere | <i>Ibid.</i> |
| 638. Portrait of Sansovino | <i>Tintoretto.</i> |
| 641. Catherine Cornaro, Queen of Cyprus | <i>Titian.</i> |

Room IV.

- | | |
|---|------------------------|
| 571. Portrait of Gattamalata | <i>Giorgione.</i> |
| 579. Annunciation | <i>Paolo Veronese.</i> |
| 596. Esther and Ahasuerus | <i>Ibid.</i> |
| 599. Duchess of Urbino | <i>Titian.</i> |
| 605. Duke of Urbino | <i>Ibid.</i> |
| 617. Marriage at Cana of Galilee | <i>Tintoretto.</i> |
| 618. Madonna and Child (sketch) | <i>Titian.</i> |
| 621. Apocryphal Scene in the life of Moses | <i>Giorgione.</i> |
| 626. Flora | <i>Titian.</i> |
| 630. Judgment of Solomon | <i>Giorgione.</i> |
| 633. Madonna and Child, SS. John and Anthony | <i>Titian.</i> |
| 1111. Altar Piece, Adoration, Circumcision,
Resurrection | <i>Mantegna.</i> |

ROOM V.

Tuscan School

contains a large fresco (much defaced) representing the "Last Judgment," by *Fra Bartolomeo*, removed from the Hospital of of S. Maria Nuova. See copy close by.

As the collection of the Tuscan School (*see also* Rooms X, XI and XII) entirely surpasses any that can be seen elsewhere, we shall name many of the principal pictures, in order that the visitor may have an opportunity of noticing the works of

those whose influence upon art was felt all the world over; although now some of the pictures fail to excite much interest except for the connoisseur.

Room VI.

Hall of Lorenzo Monaco.

1290. Coronation of the Virgin *Fra Angelico.*
 17. Tabernacle, with gold ground,
 Madonna, Child Jesus, Two
 Saints and 12 Musicians (Triptych) *Ibid.*
 1294. Altar-piece, St. Peter, the
 Adoration of the Magi, St.
 Mark *Lor. Monaco.*
 1309. Coronation of the Virgin (Triptych) *Ibid.*
 1310. Altar-piece, SS. Mary Magdalen,
 Nicholas, John and George *Gentile da Fabriano.*

Room VII.

Hall of Botticelli.

39. The Birth of Venus *Botticelli*
 1182. Calumny *Ibid*
 1267 bis. Magnificat *Ibid*
 1286. Adoration of the Magi, Portraits
 of the Medici Family *Ibid*
 1299. Fortitude *Ibid*

Room VIII.

Hall of L. da Vinci.

1252. Adoration of the Magi *L. da Vinci.*
 1287. Madonna and Child *Lor. di Credi.*

"If music and painting were ever allied, their union is expressed in this lovely and harmonious picture."—*S. and J. Horner.*

1288. Annunciation *L. da Vinci.*
 1301. SS. James, Eustace, and Vincent *A. Pollaiuolo.*

Room IX.

Hall of Michael Angelo.

1139. Holy Family *Michael Angelo.*
 1160. Annunciation *Lor. di Credi.*

NORTHERN ITALY.

- | | |
|--|--------------------------|
| 1291. Holy Family | <i>Luca Signorelli.</i> |
| 1295. Adoration of the Magi | <i>D. Ghirlandaio.</i> |
| 1307. Altar-piece, Madonna and Child | <i>F. Filippo Lippi.</i> |

ROOMS X, XI, AND XII.

Tuscan School.

Room X.

- | | |
|--|-------------------------------|
| 1148. Leda | <i>Jacopo Pontormo.</i> |
| 1254. St. James and Two Children | <i>Andrea del Sarto.</i> |
| 1257. Adoration of the Magi | <i>Filippino Lippi.</i> |
| 1259. Visitation of Elizabeth to Mary | <i>Mariotto Albertinelli.</i> |
| 1261. St. Ives | <i>Jacopo Chimenti.</i> |
| 1265. St. Anna and the Virgin (unfinished) | <i>Fra Bartolomeo.</i> |
| 1267. Cosimo, Pater Patriæ | <i>Pontormo.</i> |
| 1112. Madonna enthroned, SS. John
and Francis | <i>A. del Sarto.</i> |

Andrea Vannuchi, called Andrea del Sarto, because he was the son of a tailor, was born in 1488; and the bane of his existence was an infamous woman who became his wife. "His only model for female studies was his wife; and even when he did not paint from her, she so possessed his thoughts that unconsciously he repeated the same features in every face he drew, whether Virgin, or saint, or goddess."

- | | |
|--|-----------------------------|
| 1268. Madonna Enthroned | <i>F. Lippi.</i> |
| 1271. Descent into Limbo | <i>Angelo Bronzino.</i> |
| 1275. A Miracle of St. Zenobius | <i>Ridolfo Ghirlandaio.</i> |
| 1277. The Miracle of the Tree | <i>Ibid.</i> |
| 1278. Erminia Healing the Wounds of
Tancred (from Tasso's "Jeru-
salem Delivered") | <i>Ottavio Vanni.</i> |
| 1279. St. Sebastian | <i>Bazzi (Sodoma).</i> |
| 1280. St. Thomas receiving the Girdle
of the Virgin | <i>Granacci.</i> |

Room XI.

- | | |
|--|--------------------------------|
| 1300. Portraits of Duke and Duchess of
Urbino | <i>Pietro della Francesca.</i> |
| 1563. { Angel and Virgin of the Annuncia- | |
| 1564. { tion (Fragments) | <i>Melozzo da Forlì.</i> |
| 1558. Madonna and Saints | <i>School of Perugia.</i> |

This room contains also some tapestries of the Flemish school, and four antique statues,

FLORENCE—GALLERIA DEGLI UFFIZI.

Room XII.

- | | |
|--|---------------------|
| 1153. Hercules and the Hydra | Antonio Pollaiuolo. |
| 1161. Birth and Presentation of Christ | Fra Bartolomeo. |
| 1162. St. John and St. Zacharias | Fra Angelico. |
| 1178. Fête of the Virgin | Ibid. |
| 1184. Death of the Virgin | Ibid. |

Fra Angelico was "a man with whom the practice of a beautiful art was thenceforth a hymn of praise, and every creation of his pencil an act of piety and charity; and who, in seeking only the glory of God, earned an immortal glory among men."—*Mrs. Jameson.*

- | | |
|---|--------------------|
| 1198. Birth of St. John the Baptist | Jacopo Pontormo. |
| 1199. Infant Saviour | Cristofano Allori |
| 1167. Portrait of an old Man | Masaccio. |
| 1189. Portrait of Eleanor da Toledo | Angelo Bronzino. |
| 1213. Christ on the Cross | Alessandro Allori. |
| 1220. Portrait | Jacopo Pontormo |
| 1227. Bianco Capello | A. Bronzino |
| 1235. Madonna and Child | Fra Bartolomeo. |
| 1312. Perseus and Andromeda | Piero di Cosimo. |
| 1187. Martyrdom of St. Maurice | Jacopo Pontormo. |
| 1196. Expulsion from Paradise | Ibid. |
| 1201. Christ | Carlo Dolcei. |
| 1239. Sacrifice of Isaac | Alessandro Allori. |
| 1168. Madonna and St. John | Lor. di Credi. |
| 1311. Christ and the Woman of Samaria | Ibid. |

From the last room of the Tuscan School, or from a door on the left of the East Corridor, we enter

Room XIII.

The Tribune,

an octagonal room, built in 1610, by *Bernardo Buontalenti*. It contains the choicest works of the best masters, and is the richest collection in Florence, perhaps the richest in the world.

The tourist whose time is limited must make the Tribune the special object of his visit. It is well to see all the gallery contains; but if it is a question with him whether he shall see all cursorily, or the Tribune thoroughly, we strongly recommend the latter.

NORTHERN ITALY.

In the inner circle of the room are

Five Masterpieces of Sculpture, each of world-wide celebrity.

The first in importance is the

Venus de' Medici—bought by the Cardinal Ferdinand de' Medici, and brought to Florence about 1680. It was found in the Villa of Hadrian in Tivoli, and bears an inscription in Greek on the pedestal, intimating that the artist was *Cleomenes*, son of Apollodorus. Everyone who has seen this exquisite work has felt the power of its fascination.

The **Apollino**, or young Apollo, so called to distinguish it from the Apollo Belvedere, was brought to Florence with the Venus de' Medici, and is thought to be by the same artist (*Cleomenes*). The ease and grace of the attitude, and the thoughtful beauty of the face, are very charming, and exhibit art of the very highest order. It was, unfortunately, much injured by a portrait of Charles V., by Van Dyck, falling upon it; and some art critics think it was injured quite as much by the restorations executed by Bartolini, a Tuscan sculptor.

The **Wrestlers** (*Lottatori*), a small elegant group, full of energy and skilful detail. It was found at Rome (injured, since restored) with the Children of Niobe, 1583 (*see p. 426*).

The **Grinder** (copies of which, in all shapes and sizes, will be found all over Italy) is a slave, supposed to be connected with the flaying alive of Marsyas, or, perhaps, with the conspiracy with the sons of Brutus. Found at Rome in the sixteenth century. Or, perhaps, it only represents a knife-grinder, but experts are now convinced it represents a slave waiting the order of Apollo to flay Marsyas. It is a wonderfully *living* statue, the attitude most natural, and the whole arrangement very effective.

The **Dancing Faun**, of which Mr. John Bell in his "Travels in Italy," says, "It is, perhaps, the most exquisite piece of art of all that remains of the ancient; the torso is the finest that can be imagined." Maffei is, also, of the same opinion. The statue was restored by Michael Angelo.

The Pictures in the Tribune are not less remarkable than the Sculptures.

1104. St. Jerome *Spagnoletto.*
 1108. Venus and Cupid. *Titian.*
 1109. Cardinal Agucchia *Domenichino.*
 1110. Holy Family *Orazio Alfani.*
 197. Elizabeth Brandes (first wife of the
 painter) *Rubens.*
 1115. Jean de Montfort *Van Dyck.*
 1116. Portrait of the Prelate Beccadelli *Titian.*
 1117. Venus of Urbino. *Ibid.*
 1118. Rest during the Flight into Egypt *Correggio.*
 1120. Portrait of a Lady *Raphael.*

Painted when Raphael was only twenty years of age.

1121. Portrait of a Lady *Mantegna.*
 287. Francesco delle Opere *Perugino.*
 1122. Madonna, SS. John and Sebastian *Ibid.*
 1123. Fornarina (baker's daughter) *Raphael.*
 1124. Portrait of Evangelista Scappa *Fra Bartolomeo.*
 3458. Portrait of Sick Man *Del Piombo.*
 1125. Madonna at the Well *Fra Bartolomeo.*
 1126. Isaiah *Fra Bartolomeo.*
 1127. St. John the Baptist *Raphael*

"The only painting on canvas by Raphael."

1128. Emperor Charles V. *Van Dyck*
 1129. Madonna with the Goldfinch
 (*Cardellino*) *Raphael.*

Painted in 1505, at the age of twenty-two. "Full of lovely simplicity and heavenly grace."

1130. Job *Fra Bartolomeo.*

Fra Bartolomeo, usually known as Il Frate, the Friar, was born in 1469. He was a convert of the great Savonarola; and after the death of that martyr he took vows and became a Dominican monk, abandoning the pencil for some years. Afterwards, however, he resumed painting, and left some immortal works.

1131. Pope Julius II. *Raphael.*
 1132. Head of John the Baptist *Correggio.*
 1133. Bacchante *A. Carracci.*
 1134. Madonna *Correggio.*
 1135. Beheading of John the Baptist *Luini.*
 1136. Holy Family *Paolo Veronese.*
 1137. Endymion Sleeping *Guercino.*
 1138. Eve *Cranach.*

NORTHERN ITALY.

- | | |
|--|------------------|
| 1142. Adam | Cranach. |
| 1140. Venus, and Minerva, and Hercules | Rubens. |
| 1141. Adoration of the Magi | A. Dürer. |
| 1143. Christ Crowned with Thorns. | Lucas of Leyden. |

Leading out of the Tribune is

Room XIV.

Northern Italian School,

containing works of other Italian schools than the Tuscan, principally Venetian and Lombardy. In this and the following rooms only a selection of the most remarkable pictures will be enumerated.

- | | |
|---|-----------------------|
| 995. Massacre of the Innocents | Dosso Dossi. |
| 998. Virgin, with Jesus and St. John | Guido Reni. |
| 1002. Virgin and Child | attributed to Titian. |
| 1005. Landscape | Salvator Rosa. |
| 1006. Madonna, Child, and St. John | Parmigianino. |
| 1010. Holy Family | Ibid. |
| 1012. Landscape | Salvator Rosa. |
| 1149. The Magdalen in the Desert (copy
of Correggio) | Cristofano Allori. |
| 1025. Madonna and Child | Andrea Mantegna. |

A charming picture, worthy of close study.

- | | |
|--|-----------------|
| 1107. Slaughter of the Innocents | D. da Volterra. |
|--|-----------------|

Room XV.

Dutch School.

- | | |
|---|--------------------|
| 882. Landscape | Ruysdael. |
| 888. Soap Bubbles | P. van Slingeland. |
| 891. Amsterdam | Heyden. |
| 926. Woman Selling Pancakes | Gerard Dow. |
| 976. Portrait of the Painter. | F. Mieris. |
| 977. Playing the Violin | Jan Steen. |
| 979. Landscape | Rembrandt. |
| 981. The Painter and his Family | F. Mieris. |
| 985. Adoration of the Shepherds | Adrian Werff. |

• ROOMS XVI AND XVII.

Flemish and German Schools.*Room XVI.*

- | | | |
|------------------------------------|-----------|----------------------|
| 706. Repentance of St. Peter | . . . | <i>Teniers, Jun.</i> |
| 707. Interior of Antwerp Cathedral | . . . | <i>Peeter Neefs.</i> |
| 751. St. George | | <i>Cranach.</i> |
| 761. Landscape | | <i>Jean Bruegel.</i> |

Room XVII.

- | | | |
|--|-----------|-------------------------|
| 765. Portrait of Richard Southwell | . . . | <i>Holbein, Jun.</i> |
| 766. Portrait of his Father | . . . | <i>Albert Dürer.</i> |
| 774. Landscape and Sea | . . . | <i>Claude Lorraine.</i> |
| 777. St. James the Apostle | . . . | <i>Albert Dürer.</i> |
| 784. Zwinglius, the Swiss Reformer | . . . | <i>Holbein.</i> |
| 786. The Schoolmaster | . . . | <i>Gerard Dow.</i> |
| 793. Mercury and the Daughters of Aglaia | . . . | <i>Elzheimer.</i> |
| 799. Sir Thomas More in his Youth | . . . | <i>Holbein.</i> |
| 812. Venus and Adonis | | <i>Rubens.</i> |
| 1159. Head of Medusa (Flemish School, formerly attributed to L. da Vinci). | | |

"It represents the severed head of the Medusa, seen foreshortened, lying on a fragment of rock; the features are beautiful and regular; the hair already metamorphosed into serpents

'. Which curl and flow,
And their long tangles in each other lock,
And with unending convolutions show
Their mailed radiance.'

Those who have once seen this terrible and fascinating picture can never forget it. The ghastly head seems to expire, and the serpents to crawl into glittering life as we look upon it."—*Mrs. Jameson.*

ROOM XVIII.

French School.

- | | | |
|-----------------------------|-----------|-------------------------------|
| 654. Battle Scenes | | <i>Borgognone.</i> |
| 669. " " | | <i>Ibid.</i> |
| 670. Madame de Grignan | | <i>Mignard.</i> |
| 674. Portrait of Rousseau | | <i>Larguillière.</i> |
| 679. The Poet Alfieri | | <i>François Xavier Fabre.</i> |
| 680. Theseus | | <i>Nicolas Poussin.</i> |
| 689. The Countess of Albany | | <i>François Xavier Fabre.</i> |

Room XIX.

The Cabinet of the Gems.

is at the end of the short corridor, and at the south extremity of the long east corridor. Not open on Sundays.

The room itself is a gem, being supported by four columns of alabaster and four of verd-antique. The precious stones are kept in numbered cabinets, containing hundreds of works in rock crystal, jasper, lapis-lazuli, agate, onyx, porphyry, turquoise, amethyst, mounted in gold, pearls, diamonds, &c., of the finest finish, made in Florence, during the epoch of the Medicis, by *Benvenuto Cellini*, *John Bologne*, *Orazio Mochi*, *Michel Mazzafferri*, *Messaroni*, and other artists.

"The collection of camei and intagli, or precious stones cut in relief or engraved, was begun by Lorenzo de' Medici, and besides being the oldest collection of the kind in Europe, consisted of at least 3,000 pieces. The period during which the art of engraving precious stones was brought to greatest perfection by the Greeks and Romans extends from B.C. 400 to A.D. 500. The best gems belong to the reigns of Alexander of Macedon, B.C. 300; of Mithridates in Pontus, B.C. 120; of Augustus Cæsar, B.C. 63; and of Hadrian, A.D. 117. The art was revived in Italy in the sixteenth century, and attained to high excellence by Italian, English, and German artists in the eighteenth. We can form no more perfect idea of Greek art than that presented in these engraved gems, which from the minute size, the durability of the material, and frequently from a certain superstitious value attached to the supposed properties of precious stones, have been preserved uninjured, where statues have been mutilated, and pictures destroyed."*

In the first cabinet on the right may be mentioned a large vase of deep-coloured lapis-lazuli, three small busts of women, two small bas-reliefs, gold and jasper, and an elegant agate vase.

In the centre of the room is a cabinet containing a **casket** of rock-crystal lined with silver, upon which are depicted, with wonderful skill, scenes in the history of the Saviour, from the Nativity to the Ascension. It is the work of *Valerio Belli* of Vicenza, and was executed for Clement VII., whose arms it bears.

* "Walks in Florence" (S. & J. Horner), which see for an admirable account of this collection.

In the second cabinet on the right is a portrait of Cosimo II., a costly work in pietra-dura, gold, diamonds.

Case 4. Venus and Cupid, statuettes in porphyry, by *Pietro Maria Serbaldi da Pescia*.

Case 5. Jasper vase with a golden figure of Hercules upon it, by *Michel Mazzaferri*.

A column of rock crystal, with a mass of figures upon it, commemorative of the destruction of the Sienese Republic. A small vase in emerald, a rock crystal cup engraved.

Case 6. Rock crystal cup, by *Benvenuto Cellini*; a portrait bust of Tiberius in turquoise, by *Benvenuto Cellini*.

Among the curiosities in the room are eighteen vases of most costly material, bearing the inscription of Lorenzo the Magnificent, and a variety of urns, caskets, bas-reliefs, and precious treasures, which once belonged to the Medici family.

The valuable Medici collection of Camei and Intagli, formerly in the Hall of the Cameos (*see* p. 425), has been transferred to this room.

Passing along the short South corridor, and into the West corridor, we have on our left the entrance to Rooms Nos. XX-XXVIII.

Rooms of the Painters.

FIRST FLOOR.

Among the celebrated portraits are to be noticed—

Van Dyck.	Guido Reni.
Rubens.	Francesco Bassano.
Hans Holbein.	Albert Dürer.
Quinten Matsys.	Gerard Honthorst.
Andrea del Sarto.	Gerard Dow.
Lorenzo Lippi.	Rembrandt.
Raphael.	Agostino Carracci.
Michael Angelo.	Giovanni Bellini.
Vasari.	Giorgione.
Leonardo da Vinci.	Antonio Carracci.
Baccio Bandinelli.	Pordenone.
Titian.	Annibale Carracci.
Paolo Veronese.	Tintoretto.
Dosso Dossi.	Overbeck.
Leandro Bassano.	Ingres.
Lodovico Carracci.	Sir Joshua Reynolds.

Elizabeth Le Brun.	Sir Godfrey Kneller.
George Harlowe.	Jacques Cabot.
Winterhalter.	Watts.
Alma Tadema.	Millais.
Herkomer.	Orchardson.
Holman Hunt.	Leighton.
Canova.	Constant.
Romney.	Ingres.
Sir Anthony More.	Corot.
Angelica Kaufmann.	David.
Charles Le Brun.	Fantin-Latour.
James Northcote.	von Stuck.
Goodall.	

Next comes the **Passage leading to the Pitti Palace.**
(See p. 462.)

Next to the above-named passage on the left is

Room XXIV.

Hall of Van der Goes.

containing works by *Van der Goes*, *Memling*, *Van der Weyden*, and others.

1525. Triptych	<i>Van der Goes.</i>
703. Madonna and Child, with two Angels playing Violin and Harp	<i>I. Memling.</i>
795. The Entombment	<i>Van der Weyden.</i>
769. Portrait of a Man Praying	<i>I. Memling.</i>
237. Portrait of Q. Matsys and Wife	<i>Q. Matsys.</i>
698. Madonna and Saints	<i>Van der Goes.</i>

Room XXX.

Hall of Rubens.

140. Henry IV. of France at the Battle of Ivry	<i>Rubens.</i>
147. Henry IV. entering Paris after the Battle of Ivry	<i>Ibid.</i>

(Both the above unfinished.)

216. Bacchus	<i>Ibid.</i>
210. Portrait of Philip IV. of Spain	<i>Velasquez.</i>

1523. Portrait of Stuart Princes . . . *Van Dyck.*
 148. A supper by Candle-light . . . *Honthorst.*
 Several Portraits by *Sustermans*.

ROOM XXXI.

Salle delle Iscrizioni (Hall of Inscriptions), containing many tablets and monuments, with inscriptions in Greek and Latin, and some exquisite **statues**, Greek and Roman; among them—

- | | |
|---------------------------------|---------------------|
| 262. Bacchus and Satyr. | 266. Venus Urania. |
| 263. Mercury. | 269. Jupiter Ammon. |
| 264. Priestess. | 300. Demosthenes. |
| 265. Venus Genetrix (restored). | |

ROOM XXXII.

Sala dell' Ermafrodito (Hall of the Hermaphrodite), named from the exquisite statue (306) of Hermaphrodite lying upon the skin of a tiger—portions of the statue restored; 308, Ganymede, restored so much by Benvenuto Cellini that scarcely anything beyond the torso is ancient. But the restored parts are perfect.

310. Hercules Strangling the Serpents.
 315. Torso of a Faun—a wonderful work.
 318. The Dying Alexander.
 320. The Genius of Sleep, altered by Benvenuto Cellini into a Cupid.
 323. Cupid and Psyche. Found at Rome, 1666.

A door from this room leads to the Hall of the Cameos, which is now closed. The Currie collection is now in the Archæological Museum (p. 459).

ROOM XXXIII.

Hall of Baroccio.

A saloon named after Baroccio, whose great work is in this room, viz. :—

169. The Virgin interceding with the Saviour—the picture is called the *Madonna del Popolo*. . . . *Baroccio*.

In this room are also—

- | | |
|--|--|
| 162. Sibyl | <i>Guido Reni.</i> |
| 163. Portrait of Galileo | <i>Sustermans.</i> |
| 165. Madonna and Child | <i>Carlo Dolci.</i> |
| 171. Man with a Monkey | <i>A. Carracci.</i> |
| 180. Portrait of Helen Forman, second
wife of Painter. | attributed to <i>Rubens.</i> |
| 191. Head of Madonna | <i>Sassoferrato.</i> |
| 203. Bradamante and Fiordespina | <i>Guido Reni.</i> |
| 222. The Infant Saviour. | <i>Albani.</i> |
| 1114. Sibyl of Samos | <i>Guercino.</i> |
| 1119. Duke Francis Mario II. | <i>Baroccio.</i> |
| 3399. Susanne surprised by the Elders | <i>Guido Reni.</i> |
| 157. Madonna and Child, with St. Joseph, and
two Angels | <i>Honthorst (Gherardo delle Notti.)</i> |
| 186. Mary Magdalen | <i>Carlo Dolci.</i> |
| 190. Adoration of the Shepherds | <i>Honthorst.</i> |
| 1266. Portrait of Sculptor | <i>Angelo Bronzino.</i> |
| 1269. Lorenzo de' Medici. | <i>Vasari.</i> |
| 1272. } Portraits of Children of Cosmo I. | <i>Angelo Bronzino.</i> |
| 3. } | |

Also paintings by *Van Dyck, Giulio Romano, Sustermans, Andrea del Sarto, Sodoma, Pontorno, Rossi Salviati*, and others.

Five very fine **tables** in Florentine mosaic—especially the centre table, on which twenty-two workmen were engaged twenty-five years, at a cost of eighteen thousand pounds.

ROOM XXXIV.

Hall of Niobe.

contains the wonderful series of statues found at Rome at the Porta S. Paolo in 1583, and brought to Florence in 1771. How they originally stood, whether in a group or simply as now arranged, has not been discovered, nor is it certain that they all belong to the same group.

The group is composed of sixteen statues—the mother, fourteen children (seven sons and seven daughters), and their pedagogue. According to Ovid and Apollodorus, Niobe, the wife of Amphion and daughter of Tantalus, boasted of being the mother of so many fine children, and insulted her sister,

Latona, who, in revenge, caused the children to be slain by Apollo and Diana. Ovid relates that the massacre took place in the Hippodrome, near the Walls of Athens. It is not necessary to describe the statues, they are numbered from 241 to 257, and, except four busts of Jupiter, Neptune, Pompey, and Fabius Maximus, are the only statues in the room.

They are very wonderful, and some very graceful and beautiful; the uncertainty as to whether they are originals by Scopas, or copies from Praxiteles, remains, and so does the certainty expressed by hundreds of travellers, that the present arrangement is disadvantageous to their full effect and meaning. The attitudes of the figures running away from the shafts of Apollo and Diana; of the weeping mother defending her youngest child, who clings to her; and of several others, are remarkably fine. They are not, however, of equal merit, and this has fostered the impression that some are originals and others copies.

In the centre of the room is the **Medici Vase**, of Greek workmanship, representing the Sacrifice of Iphigenia.

ROOM XXXV.

Hall of Giovanni da San Giovanni.

1151. The Genius of Painting . . . *G. da San Giovanni*.
and other pictures by the same artist.

ROOM XXXVI.

Drawings and Sketches.

ROOM XXXVII.

Pastels and Miniatures.

The three rooms numbered 38 on plan are now closed.

Retracing our steps along the corridor, and nearly at the end, we come to a door (closed on Sundays) opening on a staircase (see p. 424); this connects the Uffizi with the **Pitti Palace** (see p. 462), by a long corridor which leads over the Ponte Vecchio, and from the windows of which good views may be from time to time obtained. Descending the staircase, you
two saloons devoted to

Woodcuts and Engravings, some of which are celebrated, and very old and rare. Then in the corridor which crosses the Arno is arranged, in cases, a wonderful collection of

Original Drawings of great interest, and with the names of the masters inscribed. Amongst them—

Lorenzo Ghiberti's Sketches for the Gates of the Baptistery ; *Michael Angelo's* Sketches of Madonna and Child in San Lorenzo, and statue of Lorenzo de' Medici, Monument of Julius II., Soldiers Bathing ; besides many by *Leonardo da Vinci*, *Mantegna*, *Raphaël*, *Fra Bartolomeo*, *Perugino*, &c. Then follows a series of **Portraits of the Medici**, Generals, Popes, Cardinals, Princes, Princesses, &c., of different countries, not of great merit, but interesting for their costumes, &c. ; and in a narrow passage

Portraits of Popes and Cardinals. Beyond are

Water Colour Drawings of birds, beasts, and fishes, by *Bartolomeo Ligozzi*. We pause at the windows which overlook the Boboli Gardens, to enjoy the view, and in a few steps more we reach the Palazzo Pitti (see p. 461).

For one day the visitor will probably be quite satisfied with his inspection of the Uffizi collections, and will postpone to another opportunity his visit to the Pitti Palace and Galleries (see p. 461).

The collection from the Galleria Feroni, bequeathed to the city by the Marchese Leopoldo Feroni in 1850, but containing no pictures of great importance, has been transferred to the former Convent of St. Onofrio in the Via Faenza, 40 (admission 50 c., Sundays free), close to the Politeama Nazionale and the Central Station, called the **Cenacolo di Fuligno**. Here also is a large fresco of the Last Supper, by *Perugino*.

The **Biblioteca Nazionale** is on the first floor of the Uffizi. Entrance by the eighth door from the Piazza. Open daily, 10 to 4, except Sundays and festivals. It is an enormous collection—480,000 vols., 18,000 MSS., including several very rare impressions, such as the first printed Homer, Cicero, Dante, &c. Equally wonderful, the central **Archives of Tuscany**, 200,000 documents, and 300,000 bound volumes, arranged in some 200 rooms above the Library.

FLORENCE—SANTA CROCE.

• PIAZZA S. CROCE.

In former times this was the place where public festivals and games were held. Here also, in 1250, the first Parliament of the people was formed. The great object of interest now in the Piazza is the **Monument to Dante** by *Pazzi*, which was unveiled in the presence of the King of Italy, on the 14th May, 1865, the 600th anniversary of the birth of the poet. This monument, 19 feet high, stands on a pedestal 23 feet high. Around the Piazza are several very old palaces, formerly the property of noted Florentines. The **Palazzo dell' Antella** is covered with frescoes, the work of *Giovanni da San Giovanni* and others, the best masters of that period (1621), who completed the work in twenty-seven days.

CHURCH OF SANTA CROCE. (5)

Santa Croce has been called, over and over again, the "Westminster Abbey of Florence," and as no guide-book is complete without this quotation, we relieve ourselves of it at once.

This wonderful church was built by *Arnolfo di Cambio*, the architect of the Cathedral. Both buildings were in course of erection at the same time, and have had an equally splendid contemporaneous history. The Cathedral is associated, however, with the busy life, labours, and triumphs of the Florentines, while Santa Croce, from its earliest date, has been associated with the deaths, resting-places, and living memories of her best and greatest men. The foundation-stone was laid on the day of the Holy Cross ("Invention of the Cross"), whence its name. The interior is 460 feet long and 125 feet wide, and is in the shape of a Latin cross. The different parts of the exterior are of recent date. The present façade, by *Niccolò Matas*, was only completed in 1863, while the Campanile only dates from 1842.

The church would have had an old and magnificent façade had the offer of one Castilio Quaratesi, to erect it at his own expense, been accepted; but as he made a condition of the arrangement that the arms of his family should appear upon the building, the offer was declined; but a green and white marble slab at the foot of the façade remains as a memorial to his offer.

NORTHERN ITALY.

Impressive and beautiful as the exterior is, the interior immeasurably surpasses it. It is a poem in stone, and is remarkable for frescoes by *Giotto*, *Taddeo* and *Agnolo Gaddi*, *Maso di Barreio*, *Giovanni da Milano*, &c. There is a solemnity and grandeur throughout the sacred pile, inspired as much, perhaps, by the recollections it calls forth, as by the dignity and grace of the structure ; for—

“In Santa Croce’s holy precincts lie
Ashes which make it holier, dust which is,
Even in itself, an Immortality.
Though there were nothing save the past, and this,
The particle of those sublimities
Which have relapsed to chaos: here repose
Angelo’s, Alfieri’s bones, and his,
The starry Galileo, with his woes;
Here Machiavelli’s earth returned to whence it rose.”

To get the best effect, enter by the western door. A **bronze statue** of S. Louis, Bishop of Toulouse, formerly over the west window, has been recently (1908) taken down and temporarily placed in the refectory. This statue is interesting from the fact that it was the last *Donatello* ever executed, and that it formerly stood outside the church, over the principal entrance.

Very fine stained-glass window, Descent from the Cross, *Lorenzo Ghiberti*. Stone table with the initials, “I. H. S.,” by *S. Bernardino* of Siena. It was he who designed these initials (familiar to everyone in every Christian country), to honour the name and work of the Redeemer. *Iesus Hominum Salvator*. The missionary work of S. Bernardino was to inscribe these initials wherever he went.

Many tombs and tablets are around this western door, and the way is paved with memorials of illustrious dead.

On the right, tomb of **Michael Angelo Buonarroti** (died at Rome 1564). Design of *Vasari*. Allegory: Sculpture, Architecture, and Painting as mourners. The bust is said to be a faithful likeness of this gifted man.

“Amongst the most illustrious of Florentines was Michael Angelo. Painter, sculptor, architect, civil and military engineer, and poet, he was one of the most variously accomplished men who ever lived ; and in every one of these departments he was great. Nothing that came forth from his hands was mean or poor. His faults were those of superabundant strength and force. St. Peter’s at Rome is one amongst the many buildings which display his power as an

architect. The paintings in the Sistine Chapel have already been referred to as illustrations of his genius as a painter. As a sculptor he is perhaps unrivalled since the palmy days of Greece and Rome. In the great engineering works of his time, his advice and co-operation were eagerly sought, both in peace and war. That he is less known as a poet is mainly due to the fact that his sonnets are often mystical in thought and obscure in expression."—*Italian Pictures*.

It is said that Michael Angelo chose the position of his tomb, so that when the doors were thrown open he might see the cupola of the Cathedral. A pretty notion, but carried a little too far.

(*Casa and Galleria Buonarroti*, p. 471.)

Nowhere is the stain upon the honour of Florence more glaringly seen than in the ponderous **monument to Dante**. He died in 1321. His monument was reared in 1829! It is the work of *Stefano Ricci*, and has the merit of being very large. Writers have described it over and over again; and it is unfair for a guide-book to prejudice the minds of visitors by one-sided extracts, but Nathaniel Hawthorne, in his quaint way, has hit off a very graphic description: "Huge cold images weeping and sprawling over it, and an unimpressive statue of Dante sitting above." Perhaps the greatest satisfaction to admirers of Dante when gazing upon this mass of marble is to know that his body rests at Ravenna, and that this is only a monument, not a tomb. (At the foot of Dante's monument lie the **remains of Ugo Foscolo**, who was banished from Italy by the Austrians, and spent his life in the study of the great master whose monument overshadows him. His remains were brought from Chiswick in 1871.) A wonderful contrast is presented by the **monument to Alfieri**, by *Canova*. It is full of grace and tenderness. Alfieri was a patriot and a poet; he died in 1803. The Countess of Albany caused his monument to be erected at her own expense in 1810.

The **tomb of Machiavelli**, the historian of Florence, by *Spinazzi*, 1787. Earl Cowper started a subscription for this monument, and this is only one of many instances showing that Florence belongs, not to Italy, but to the whole world.

The **tomb of Luigi Lanzi** (d. 1810) is by *Giuseppe Belli*. His "*History of Painting*" (Bohn's Standard Library—translation) is one of the standard works on art, and will be enjoyed by every student of the treasures of art in Italy.

The tomb of the Cavalcanti family. Monument to **Benedetto Cavalcanti**. More interest attaches to the frescoes than to the tomb; the one representing SS. John and Francis being by *Andrea del Castagno*. The Annunciation by *Donatello*.

Monument of Leonardo Bruno, who, like many other famous Italians, is better known by the surname derived from the place of his birth, Arezzo = Aretino. Aretino was one of the greatest exponents of the philosophy of Aristotle. The monument is by *Rossellino*.

Monument of Leopoldo Nobili, natural philosopher. The last monument on this side of the church.

South Transept.—Monument of Don Neri Corsini, by *Fantacchiotti*, is a large and beautiful work of recent erection. Tablet to Francesco Barbarini, inscription by *Boccaccio*. Monument of the Countess of Albany, widow of the last Pretender, by *Giovannozzi*.

In the northern transept is a monument to Cherubini, the celebrated musical composer, by *Fantacchiotti*.

North Aisle.—Monument to Raphael

Morghen, the engraver *Fantacchiotti*.

Monument to Leo Battista, the celebrated architect *Bartolini*.

Monument to Carlo Marzuppini (an exquisite work), "considered one of the finest tombs in Tuscany" *Desiderio de Settignano*.

Monument to Count Vittorio Fossombroni *Bartolini*.

" Giovanni Lami *Spinazzi*.

" Galileo Galilei (*see* p. 473) *Giulio Foggini*.

In the nave, near the choir, is the tomb of John Catrick, Bishop of Exeter, who died in Florence in 1419.

The principal monuments in this church are in the south and north aisles. The chapels and frescoes, for which latter Santa Croce is almost as famous as for its tombs, are in the south and north transepts. We advise the visitor to examine the monuments at one visit, the chapels and frescoes at another, and the cloisters at another.

In the south transept, first on right, is—

The Chapel of the Holy Sacrament (Sacramento), sometimes called the Castellani Chapel, as it was founded by that family.

Frescoes—Scenes from the lives of SS.

Nicholas, John Baptist, and Anthony,
and John the Evangelist *Agnolo Gaddi*.

Two Statues, SS. Bernardine and Dominic . . . *Robbia*.

Chapel of the Barocelli Family.

Frescoes—Legends in the life of the Virgin *Taddeo Gaddi*.

Altar-piece in four panels—Coronation of the Virgin in the centre *Giotto*.

Monument, with shield of the Barocelli family, statues, &c. *Andrea Pisano* (?).

Dead Christ (marble) *Bandinelli*.

Chapel of the Medici, called also the Chapel of the Novitiate, contains—

Fine bas-reliefs on altar, by *Luca della Robbia*.

A shrine for the Sacrament, very beautiful *Mino da Fiesole*.

Paintings *School of Giotto*.

In this chapel lay the body of Galileo for many years, neglected, until the body of his pupil, Vincenzio Viviani, was laid beside it. A hundred years after, Florence bestirred herself to do honour to one of her greatest men.

Sacristy.—Frescoes by *pupils of Giotto, Taddeo Gaddi*, and others.

Ecclesiastical ornaments—A Head of Christ, &c.

A grating of delicate iron-work separates the Sacristy from the

Rinuccini Chapel.—Frescoes . . . *Giovanni da Milano*.

Altar-piece *Ibid*.

Between the Velluti and the Riccardi Chapels is a memorial tablet to Giuseppe Verdi, the composer, who died Jan. 27, 1901, in Milan.

Peruzzi Chapel contains some of the finest frescoes in the whole church, representing scenes from the lives of SS. John the Baptist and John the Evangelist, by *Giotto*.

Bardi Chapel, adjoining the Peruzzi Chapel, also contains celebrated frescoes by *Giotto*, the principal relating to the history of St. Francis of Assisi.

The chapels in the north transept are not so interesting as those in the south; they are—

The Chapel of S. Anne: tomb of Pietro Nardini, musician (1796). Ricasoli Chapel: notice a stone here which fell into the church, and by a miracle was prevented from doing injury.

Chapel of St. Lawrence.—Frescoes . . . *Bernardo Daddi*.

Chapel of St. Sylvester.—Frescoes,
Scenes in life of the Saint *Giottino*.

Tomb of Uberto de Bardi.—Marble and fresco; curious. *Giottino* (?).
Niccolini Chapel.—Fine marbles.

The **frescoes** in the choir represent the Legend of the Finding of the Cross, by *Agnolo Gaddi*. Ruskin, who spoke of the Bardi Chapel as "the most interesting and perfect little Gothic chapel in all Italy," gave a full account of the frescoes in Nos. 1 and 3 of his "Mornings in Florence."

The Cloisters,

which were built by *Arnolfo*, are surrounded by arcades adorned with frescoes. Many slabs are here to the memory of families ancient and modern. In the court is a statue by *Bandinelli*, representing God the Father. Here "the ground we tread once breathed," the monks of the order having been buried in this court.

The **Pazzi Chapel** was designed by *Brunelleschi*, and is a work of great beauty. It is in the form of a Greek cross. The portico, bearing the arms of the Pazzi family, is singularly beautiful; so also is the interior.

In the **Refectory**—Frescoes attributed to *Giotto* and *Taddeo Gaddi*; subjects, Crucifixion, Tree of Life. In the smaller refectory is a fresco representing a miracle of St. Francis, by *Giovanni da San Giovanni*.

Many a dark passage in history has been chronicled in this Convent of Santa Croce; for it was here that the iniquitous Inquisition held its tribunals from the year 1284 to 1782, when it was abolished by the Grand Duke Pietro Leopold I.

The Second Cloisters, by *Brunelleschi*, one of the finest colonnaded courts of the Early Renaissance, are now used for military purposes.

SAN LORENZO (2)

is near the Cathedral, and presents an unattractive exterior. It stands on the site of the oldest structure of the city, however; and a legend attaches to it, that a pious woman prayed for a son, and when he was born she called his name Lorenzo, built a church to St. Lawrence, and St. Ambrose consecrated it in the year 393. In the fifteenth century it was rebuilt, partly under the direction of *Brunelleschi*.

It is in the shape of a Latin cross, and contains many monuments and works of art of great interest; but the general effect is chilly and unimpressive.

The Chapel of the Holy Sacrament (end of north transept) has a fine **altar**, with **statue** over it, attributed to *Donatello*. Cupola, painted by a modern artist, *Meucci*.

Chapel Corbelli, Monument to daughter of Count Moltke, by *Dupré*. 1864.

Opposite, in Cappella degli Operai, Annunciation, by *Fra Filippo Lippi*, and Monument to Donatello, by *Romanelli*.

South side of nave, Martyrdom of St. Lawrence (fresco), *Angelo Bronzino*.

Two oblong pulpits designed by *Donatello*. They were used not only for the ordinary services of the church, but for theological disputations, for which purpose they are placed at a suitable and convenient distance from one another. In this church Savonarola, towards the end of his career, preached some of his most thrilling sermons against the abuses of the age.

In front of the high altar an inscription in the pavement marks the spot under which lie the remains of "**the Father of his Country**," Cosimo de' Medici. The inscription is "Cosmus Medices: Hic situs est—Decreto publico—Pater Patriæ." He died 1464.

The **Sagrestia Vecchi** (old Sacristy)

designed by *Brunelleschi*.

Stucco-reliefs of the Evangelists *Donatello*.

Four Statues of Saints *Ibid.*

Bust of St. Lawrence over door *Ibid.*

Sarcophagus of Giovanni and Piccardi Medici *Ibid.*

The Sarcophagus of Piero and Giovanni

Medici is an elegant monument of

porphyry and verd-antique . . . *Andrea Verrochio*.

The **Sagrestia Nuovo** (new Sacristy), entrance from the Piazza S. Lorenzo through the church or cloisters, was built by *Michael Angelo* (1519—1531), and is in every way worthy of the great master. It contains—

Two sepulchral monuments, to the right and left of the altar, of Lorenzo and Giuliano de' Medici, the work of *Michael Angelo*. Giuliano is seated in an attitude of contemplation; Lorenzo is seated as a general, looking down upon a busy scene of strife. They are marvels of art, have been the praise of many generations; and the grace, the life, the thought, seen through the marble, almost make one feel in the presence of a miracle.

Not less remarkable are the **two colossal figures** at the feet of the statues. Those beneath Giuliano represent Night and Day, symbolical, perhaps, of Death and Resurrection; and those beneath Lorenzo, Dawn and Twilight. Mrs. Jameson speaks thus of chapel and monuments:—

“The statue of Lorenzo is almost awful in its sullen grandeur. He looks down in a contemplative attitude—hence the appellation by which the figure is known in Italy, *Il Pensiero* (Thought or Meditation). But there is mischief in the look—something vague, ominous, difficult to be described. Altogether, it well-nigh realises our idea of Milton’s Satan brooding over his infernal plans for the ruin of mankind. Mr. Rogers styles it truly ‘the most real and unreal thing that ever came from the chisel.’ And his description of the whole chapel is as vivid as poetry, and as accurate as truth could make it:—

“Nor then forget that chamber of the dead,
Where the gigantic shades of Night and Day,
Turn’d into stone, rest everlastingly.

There, from age to age,
Two ghosts are sitting on their sepulchres.
That is the Duke Lorenzo. Mark him well!
He meditates, his head upon his hand.
What from beneath his helm-like bonnet scowls?
Is it a face? or but an eyeless skull?
’Tis lost in shade—yet, like the basilisk,
It fascinates and is intolerable.’

We must linger awhile to hear the comments of Nathaniel Hawthorne:—

“It is the one work worthy of Michael Angelo’s reputation, and grand enough to vindicate for him all the genius that the world gave him credit for. And yet it seems a simple thing enough to think of or to execute—merely a sitting figure, the face partly overshadowed by a helmet, one hand supporting the chin, the other resting on the thigh. But after looking at it a little while, the spectator ceases to think of it as a marble statue; it comes to life, and you see that the princely figure is brooding over some great design, which, when he has arranged in his own mind, the world will be fain to execute for him. No such grandeur and majesty have elsewhere been put into human shape. It is all a miracle—the deep repose, and the deep life within it. It is as much a miracle to have achieved this as to make a statue that would rise up and walk. The face, when one gazes earnestly into it, beneath

the shadow of its helmet, is seen to be calmly sombre—a mood which, I think, is generally that of the rulers of mankind, except in moments of vivid action."

Near the altar is a **statue** of the Madonna and Child, also by *Michael Angelo*.

Two statues, St. Cosimo and St. Damian, by *pupils of Michael Angelo*.

The **Medici Chapel** (*Cappella dei Principi*), constructed in 1604, by Matteo Nigetti, from the designs of Giovanni de' Medici. The chapel is still unfinished, but up to the present time the family have expended nearly £700,000, and anything more magnificent than this family mausoleum it is difficult to conceive. The walls are covered with costly marbles, inlaid with precious stones—a gorgeous mosaic of the richest material. Let the visitor closely examine the arms of the principal Tuscan cities, ranged around the lower part of the building, and he will form some idea of the gigantic labour and cost of the whole. Then let him glance at the **cupola**, which took *Benvenuto* eight years to paint.

The **Medicean Cenotaphs** are ranged round the chapel, and are "made to match" the costly materials on every hand. While these splendid monuments stood in their smiling splendour, and visitors came in to gaze and wonder, perchance to envy, in 1857, "it was thought advisable to have the coffins arranged in order. Forty-nine of the pile were lifted down, and it was then discovered that most of them had been broken open and pilfered. Such was the exhalation, however, which infected the air during the examination that it caused the death of one of the men employed. The head of Cosimo I. was found entire, with the remains of his red beard, sprinkled with grey, below the chin. The skeleton of his unhappy wife, Eleanor of Toledo, had still her yellow tresses fastened by a thick golden cord; but both coffins had been robbed of the jewels they once contained."*

Near the body of "the father of his country," Cosimo, on the threshold of the lower church, are the remains of Donatello, whose monuments are spread all over Florence.

The **Cloister** on the south of the church (San Lorenzo), built after a design by *Brunelleschi*, is small but beautiful. The cloisters afford a refuge for homeless cats, which are fed daily at noon.

* "Walks in Florence" (S. & J. Horner), vol. i, p. 148.

Monument to Paolo Giovio, Bishop of Nocera, and historian, by *Francesco di San Gallo*.

Adjacent is the entrance to the

BIBLIOTECA (LIBRARY) LAURENZIANA. (28)

The building was designed by *Michael Angelo*; and the library was founded by Cosimo Vecchio. The great hall is 168 ft. long; its fifteen coloured glass windows were designed by *Giovanni da Udine*. The terra-cotta floor is by *Tribolo*, a pupil of Sansovino. Cosimo originated the library, and it was added to considerably from time to time by Piero de' Medici, Lorenzo the Magnificent, and others. It was in 1436 confiscated to the State, when the Medici were exiled from Florence. In 1496 it was purchased by the Republic. Recovered in 1500, the friars of the Monastery of S. Marco sold it to Cardinal Giovanni de' Medici (afterwards Leo X.), who took it to Rome, from whence it was restored to Florence in 1527, by Clement VII. (Cardinal Giulio de' Medici).

The **Rotunda**, containing the library of Anziolo Delciana, was erected in 1841, from designs by *Pasquale Poccianti*.

It contains a marvellously rich collection of MSS., of which the most meagre list of some of its principal curiosities can only be given here.

A Syriac Gospel, A.D. 556.

The Medicean Virgil, the earliest extant MS., A.D. 494.

The Old Testament, eleventh century.

Quintus Curtius, eighteenth century.

Dante's Divina Commedia. Various valuable copies.

The Decameron (1348).

Autobiography of Benvenuto Cellini, in his own handwriting.

Dante's letter rejecting the offer to return to Florence.

A very fine collection of illuminated Choral Books, some Bibles and Testaments, and a variety of valuable literary, state, and ecclesiastical documents, which constitute the Library, only second in value and historical interest to that in the Vatican.

Among its curiosities may be seen—

A finger of Galileo, stolen from his tomb, and preserved in a bottle.

The agreement between the Latin and Greek Churches (1439), signed by Pope Eugenius IV. and the Emperor. Paleologus (suspended on the wall).

The Library is open daily, 10 to 4 in winter, 8 to 2 in summer, except on festivals. Admission free.

BIBLIOTECA (LIBRARY) RICCARDIANA. (27)

(4 Via de' Ginori.)

At the back of the Palazzo Riccardi is the entrance to the Biblioteca (or Library) Riccardiana. Admission daily, except Sundays and holidays, 9 to 3 from November till April, and 7 to 1 in summer.

This Library was founded about 1600 by Riccardo Riccardi, and opened to the public in 1715. In 1812 it was bought by the State for 131,000 lire. It contains 30,000 volumes and 4,000 manuscripts, especially important in works of ancient literature and Florentine history. Among 200 volumes, especially rare editions, may be mentioned a Virgil, illustrated with miniatures by *Benozzo Gozzoli* (1420—1498), manuscript of Pliny the younger, tenth century; manuscript, in French, of the history of Venice to 1275. Dante illustrated by *Sandro Botticelli*, and manuscripts by *Dante*, *Petrarch*, *Machiavelli*, *Galileo*, *Savonarola*, *Cellini*, &c.

BIBLIOTECA (LIBRARY) MARUCELLIANA. (29)

(45 Via Cavour.)

Open from 9 to 3, and from 6 to 9 evening in winter, except festivals; in summer 9 to 5. This library was founded by the Abbé Francesco Marucelli, in Rome, 1703, and brought to Florence by his brother Alessandro in 1754. It contains about 150,000 volumes, some of which are rare, 1,500 valuable manuscripts, and a choice collection of engravings. A special section contains works relating to art and industry, open to the public in the evening. Catalogues will be found in the library.

S. AMBROGIO. (4A)

(Piazza S. Ambrogio.)

A very old church, modernly restored. Besides pictures of the School of Spinello Aretino in the second and third chapels on the right, there are two works of great merit, viz.,

the Altar-piece by *Mino da Fiesole* (1481) and the Fresco of *Cosimo Rosselli* (1486), depicting a procession of the Fête Dieu, in which many portraits of eminent persons of the end of the fifteenth century are introduced. This fresco is considered to be *Cosimo's* masterpiece. To the left in the Choir is a Tabernacle by *Leonardo del Tasso*, beneath which the artist and many of his family are buried.

S. MARIA MADDALENA DEI PAZZI. (3A)

(Via di Pinti.)

The cloisters in front of the church were the work of *Giuliano da Sangallo*, and contained valuable paintings by *Lorenzo di Credi*, *Ridolfo Ghir'landaio*, and *Cosimo Rosselli*, now in the Louvre, or in the Uffizi collection. In the second chapel on the left is a splendid Coronation of the Virgin, by *Cosimo Rosselli*, framed in a Tabernacle worthy of the picture. In contrast to this perfection of the Renaissance style are the showily decorated chapel of the high altar by *Ferri*, and the altar-piece by *Luca Giordano*. In the sacristy is a Madonna and Child, by *Cosimo Rosselli*.

In the adjacent Via della Colonna is the entrance to the Chapter House of the Convent of **S. Maria Maddalena de Pazzi**, where is exhibited daily from 10 to 4 (admission 25 cents, Sundays free) the grand **Fresco**, by *Perugino*, **Christ on the Cross**. This superb work is the most important of *Perugino* in Florence, and gave to *Raphael* the idea of his Crucifixion, now in the gallery of Lord Dudley. In the ancient refectory may be seen the fine fresco of the Miracle of the Loaves, one of the best compositions of *Raffaellino del Garbo*.

PIAZZA DELL' ANNUNZIATA.

Two curious fountains (1643) *Pietro Tacca*.

Equestrian statue of Grand Duke Ferdinand I., which was cast from cannon taken at Bone, in Africa, from the Turks, by the knights of St. Stephen *Giovanni da Bologna*.

The arcades were designed by *Brunelleschi* and others.

On the right of the Piazza is the—

Foundling Hospital (34) (*Spedale degli Innocenti*), built 1421, designed by *Brunelleschi*, and executed by his pupil, *Francesco della Luna*, founded by Giovanni de' Medici, who was moved to sympathy for the "innocents" by an appeal of Leonardo Aretino. The oldest hospital of its kind in Europe.

Frescoes in Portico, by *Pocetti*.

In spandrels of arches, Babes in swaddling clothes, by *Luca della Robbia*. (Very beautiful.)

Within cloister, and near entrance, a fine Annunciation, by *Andrea della Robbia*.

In the church of **S. Maria degli Innocenti**, Adoration of the Magi, *Domenico Ghirlandaio*. On the right side of the court is a small picture-gallery, works by *Filippino Lippi*, *Piero di Cosimo*, *Domenico Ghirlandaio*.

On the east side of the Piazza is the entrance to the

CHURCH OF SS. ANNUNZIATA. (4)

In the year 1233, seven noble Florentines abandoned the world for contemplation and prayer, and were called the Servants of the Virgin (*Servi di Maria*). They retired for solitude to Monte Senario, not far from the city, and in 1250 one of their order founded this church, which has since been frequently altered and redeccorated.

The **Portico**, of seven arches, has three doors: that on the right leads to the Pucci Chapel, the left door to the cloisters and convent, and the centre to the church. Over this door is a mosaic of the Annunciation, by *Davide Ghirlandaio*, and within it

A cloister, cortile, anterior court, or atrium, which contains an arcade adorned with fine old frescoes, many of them glazed.

The Nativity	<i>Alessio Baldovinetti</i> .
Life and Miracles of S. Filippo }	<i>Andrea del Sarto</i> .
Benizzi	
Visit of the Magi }	<i>Ibid</i> .
Birth of the Virgin }	
Marriage of the Virgin	<i>Franciabigio</i> .
Visitation of Elizabeth to Mary	<i>Jacopo da Pontormo</i> .
Assumption of the Virgin	<i>Il Rosso Fiorentino</i> .

Entering the Church, which is composed of a single nave with five chapels on either side, two transepts, and a choir

with a fine dome, we notice, first, the fine frescoés, paintings, and other decorations.

On the ceiling of nave, Assumption . . .	<i>Ciro Ferri.</i>
Twelve Frescoes on wall . . .	<i>Cosimo Ulivelli.</i>
Frescoes in Rotunda of Choir . . .	<i>Ibid.</i>
1st Chapel, right, Virgin with Saints .	<i>Jacopo da Empoli.</i>
2nd „ Altar-piece . . .	<i>Piero Dandini.</i>
5th „ Tomb of Orlando de' Medici .	<i>Simone.</i>
6th „ „ Giovanni Stradano .	<i>Bust, by his son.</i>
Eastern Transept, Pietà . . .	<i>Baccio Bandinelli.</i>

At the end of the nave, next the choir, are two monuments—

Right, Leonata dell' Antella .	<i>Giovanni Battista Foggini.</i>
Left, Angelo Marzi—Medici .	<i>Francesco Sangallo.</i>

The curious circular choir was designed by *Leon Battista Alberti*. The pyx on the high altar is in oxidised silver, by *Portigiani*, and is a very fine work.

In the chapel behind altar—

Altar-piece, Resurrection . . .	<i>Passignano.</i>
Tomb of Giovanni da Bologna .	
Crucifixion and reliefs . . .	<i>Giovanni da Bologna.</i>

In the next chapel—

Altar-piece, Resurrection . . .	<i>Angelo Bronzino.</i>
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Returning to the nave of the church—

5th Chapel (from entrance), Assumption .	<i>Pietro Perugino.</i>
4th „ Altar-piece . . .	<i>Stradano.</i>
3rd „ Copy of M. Angelo's Last Judgment . . .	<i>Alessandro Allori.</i>

In the nave, to the left of the entrance, the last chapel, Cappella della Virgine Annunziata, is the richest of all. It was built by Piero, the son of Lorenzo the Magnificent; designed by *Michelozzi*.

The great curiosities of the chapel are—

A miraculous picture of the Virgin, which, according to legend, was begun by mortal hands and finished by an angel. Visitors can rarely see this work.

Over the altar, Head of our Saviour .	<i>Andrea del Sarto.</i>
Crucifix, in wood . . .	<i>Giuliano da Sangallo.</i>
Infant Christ . . .	<i>Baccio Bandinelli.</i>

The **Cloisters** contain frescoes by *Pocetti*, and the celebrated fresco, *Madonna del Sacco* . . . *Andrea del Sarto*.

This is one of the finest frescoes in Florence.

The Festival of the Annunciation is celebrated in this church on March 25th (*see p. 374*).

SAN MARCO (3)

(N. side of the Piazza S. Marco)

is a plain church, consisting of a nave without aisles, a square choir, with a flat ceiling. The interest of the church pales before the interest in the adjoining Convent of S. Marco, of which Savonarola was prior. Its foundation is very old (1290), but it has been almost entirely rebuilt. In the interior of the church there is, over the principal entrance, a Crucifixion on a ground of gold, by *Giotto*.

1st Altar, right.—Annunciation . . . *Pietro Cavallini*.
Rarely seen, however, by visitors.

4th Chapel.—Mosaic, the Madonna.

Sacristy.—Statue of S. Antonio . . . *Portigiani*.

Chapel of the Holy Sacrament.—Large paintings relating figuratively to the Sacrament, by *Passignano*, *Santi di Tito*, *Jacopo da Empoli*.

The **Chapel of S. Antonio** occupies the whole of the left transept, and has many memorials of the saint, who was a monk in the Monastery of S. Marco. Frescoes by *Passignano*, representing the lying in state and funeral of S. Anthony.

Altar Painting . . . *Bronzino*.

Marble Statues, SS. Philip and John Baptist *Francavilla*.

Three celebrated scholars, friends of Lorenzo the Magnificent, are buried in this church:—Politian (Poliziano), who towards the close of his life was a monk of the Monastery of S. Marco; Benivieni, the poet; and Pico della Mirandola. Tablets on the left wall of the nave mark their resting-places.

Adjacent to the church is the entrance to the

MUSEO DI S. MARCO, FORMERLY A CONVENT.

(30).

Open daily, 10 to 4, 1 lira. Sundays free.

Some pious Dominicans established themselves here in 1493, when the original occupants (*Silvestrini*, of the Vallombrosian

order of monks) had fallen away from their original piety. Cosimo, *Pater Patriæ*, furnished funds for the rebuilding of the convent; the designs were by *Michelozzi*, and the walls were decorated by *Fra Angelico*.

The convent was suppressed in 1867, and now forms a **Museum** (Museo Fiorentino di S. Marco), an event which lady visitors should approve, as, when it was a monastery, they were not permitted to enter.

Apart from the interest which will be felt in inspecting the wonderful **frescoes** of *Fra Angelico* as mere works of art, they may be regarded as the expression of his pure and holy faith, his devout and simple life. The pictures here represent not merely the outward scene, but the inner life of the man; they are prayers and praises and sermons, as well as pictures.

Not only is this convent associated with memorials of *Fra Angelico*, who was a monk here, and whose cell may be seen, but also with *Fra Bartolomeo*, "a brother like-minded" in devotion as in art, and also with *Savonarola*, who was Prior of the Convent, Harbinger of the Reformation, and Martyr for the Truth.

Entering the cloisters from the street, we have before us the—

Crucifixion (St. Dominic kneeling)	<i>Fra Angelico.</i>
Over Sacristy door, St. Peter, Martyr	<i>Ibid.</i>
Over Chapter-house, St. Dominic with scourge	<i>Ibid.</i>
Over Refectory, Christ rising from the Tomb	<i>Ibid.</i>
Over Guest-chamber, Dominicans welcoming Christ as a Pilgrim	<i>Ibid.</i>
Over door, The Man of Sorrows	<i>Ibid.</i>

The **Refectory**, St. Dominic and his Brother supplied with Food by Angels . . . *Fra Bartolomeo* (?)

In a bad light, in a lunette over a door, is a fine work, which deserves a better place—

The Walk to Emmaus *Fra Bartolomeo.*

Small Refectory, The Last Supper

Domenico Ghirlandaio.

Chapter-house, Crucifixion, a large and well-grouped fresco *Fra Angelico.*

On the upper floor are the cells of the convent. These and the long corridor are covered with frescoes by *Fra Angelico* and others. Notice specially at the head of staircase, Annunciation, *Fra Angelico*.

Passing along the corridor, the cells on the left hand contain works by this pious monk, too numerous to mention in detail, but all deserving attention.

At the end of the corridor are the cells once occupied by Savonarola. Some interesting memorials of him may still be found here. His portrait (*Fra Bartolomeo*), copy of a picture representing his martyrdom, manuscript sermons, annotated books, and the wooden crucifix, his "aid to faith."

There has lately been inaugurated in the Museum a collection of sketches, &c., relating to Old Florence.

The **Library**, the first public library in Italy, contains much that will interest the visitor. Manuscripts with miniatures in cases along the middle of the room, and some fine Choral Books.

The **Accademia della Crusca**, founded by Cosimo I. in 1582 with the object of maintaining the purity of the Italian language, holds its meetings (not open to the public) in a portion of the monastery buildings, Via della Dogana. Like the **Académie française**, it has a dictionary of the national language in hand, but the work progresses more quickly, for (begun in 1843) it is already about half finished. The Society's emblem is a flour sieve, hence the name *crusca* (bran), referring to its work of sifting or purifying the language.

Facing the Piazza S. Marco is a **College for Higher Education**, containing a collection of Minerals and an **Indian Museum**. (Admission free, Wednesday and Saturday, 9-3.) Adjoining this building are the **Botanical Gardens**, opposite which is the **English Church of the Holy Trinity**, recently remodelled by *Bodley*. Fine altar-piece by *R. Spencer Stanhope*.

The Via Bufalini, turning out of the Via dei Servi, leads to

THE HOSPITAL (SPEDALE) OF S. MARIA NUOVA.

This, the principal hospital in Florence (in the Piazza Santa Maria Nuova), was founded in 1285 by Falco Portinari, the father of Dante's Beatrice, but the existing buildings date only from the fourteenth century. About 2,000 patients can

be accommodated, and there are several private rooms for paying patients.

The Hospital Church (S. Egidio) contains frescoes by *Lorenzo di Bicci*, and behind the altar a Madonna by *Andrea della Robbia* and a bronze door by *Ghiberti*.

The **Galleria di S. Maria Nuova**, formerly in the house, No. 29, Piazza S. Maria Nuova, opposite the Hospital (once used by L. Ghiberti as a studio), has been bought by the Government and transferred to the Uffizi (p. 409).

OR SAN MICHELE. (9)

(*In the Via dei Calzaioli.*)

Or San Michele, which is Tuscan short for San Michele in Orto (St. Michael in the Garden), is one of the most remarkable churches in Florence. It is close to the Piazza della Signoria, in the street which leads thence to the Cathedral. Originally it was a corn exchange, but it was transformed into a church, under the auspices of the Guild of Weavers. All the guilds of Florence vied with each other to produce some work of art for the decoration of this building, and around are grouped a series of statues by the great sculptors of the best period of Italian art.

Facing you as you stand in the street are the following :—

St. Luke	<i>Giovanni da Bologna.</i>
Christ and St. Thomas	<i>Andrea del Verrocchio.</i>
St. John Baptist	<i>Ghiberti.</i>

Under a canopy, where a bronze replica of the Madonna (now in the interior) stood, are statues of—

St. James	<i>Nanni d' Antonio di Banco.</i>
St. Mark	<i>Donatello.</i>

It was this statue that Michael Angelo apostrophized with the well-known words, "Why dost thou not speak to me, Mark?"

The words that Michael Angelo actually spoke to the statue are variously reported, and one author avers that he said, "Thy countenance vouches for the truth in which thou trustedst; tell me what is truth?" Lord Bacon has not recorded whether he tarried for an answer.

The statue of St. George, by *Donatello*, has been removed (1892) to the Bargello (*see* p. 456), and a bronze copy substituted.

WEST FRONT.

St. Eligius or Eloy, the patron of farriers *Nanni di Banco*.

St. Stephen *Lorenzo Ghiberti*.

St. Matthew *Ghiberti and Michelozzo*.

There are many other statues, none of which are without signification; they were placed here to commemorate saints who were propitious to the various trades or guilds which they represented or were supposed to represent. The upper part of the wall is adorned by large medallions in the brightly-coloured work of *Luca della Robbia*.

Walk round the church, notice carefully the wonderful details of this curious building, and compare the effect produced in your mind with that produced by a tour of the Colonnade of the Uffizi. It is strange what respiration and vigour the whole statuary of Florence has; when comparing the past with the present, one is apt to think that, as the secret of the Pyramids and Baalbec is lost, so is the life-creating power of the chisel.

Entering the church, the first thing which attracts attention is the **high altar** of *Andrea Orcagna*, a gorgeous work of precious stones in marble. The altar is adorned with exquisite reliefs of scenes in Gospel History.

The great curiosity of the interior, however, is the Image of the Virgin, a picture which has been the instrument (it is said) of working miracles. Who the painter of this picture really was is not generally known; some say it was *Ugolino*, others *Lorenzo Monaco*, and others *Bernardo Daddi*.

At the side altar is a group of the Holy Family, by *Francesco da Sangallo*, and on the north side is the Madonna and Child, by *Mino da Fiesole*, which formerly stood in the niche on the exterior of the building.

PIAZZA S. MARIA NOVELLA.

(Near the Central Railway Station.)

This Piazza was formerly chosen for festivals and games, especially on the eve of the festival of St. John, when four-horse chariot races were held. An arcade opposite the church, erected from designs by Brunelleschi in 1451, shows excellent terra-cottas by A. della Robbia. Tramways run from the Piazza to the Cascine (p. 476) every quarter of an hour in summer, and at intervals to Poggio a Cajano, Campi, Prato, &c.

NORTHERN ITALY.

Between the Piazza and the station is the beautiful Church of

S. MARIA NOVELLA (12)

(built 1278-1371), which stands on the site of a much older church, and was, next to S. Marco, the most important example of Tuscan Gothic in Florence. It was founded by the Dominicans, and built from designs of Dominican monks, *Fra Sisto* and *Fra Ristoro*, pupils of Arnolfo. Michael Angelo called this church The Bride (*La Sposa*).

The **façade** of beautiful white marble

Leon Battista Alberti.

Quadrant and concentric meridians . . . *Ignazio Danti.*

The interior is in the form of a Latin cross, the nave and aisles being divided by slender columns of varied width. The church is 325 ft. long, 93 ft. wide, and 202 ft. from transept to transept.

Over entrance door—Crucifix . . . *Giotto and Puccio Capanna.*

To the right—The Trinity . . . *Masaccio.*

1st Altar—Martyrdom of St. Lawrence

Girolamo Macchietti.

2nd „ Nativity . . . *Giovanni Battista Na'dini.*

3rd „ Presentation in the Temple . . . *Ibid.*

4th „ Deposition from the Cross

Giovanni Battista Naldini.

5th „ St. Francis . . . *Ibid.*

6th „ A Dead Child raised to Life . . . *Jacopo Ligozzi.*

Ascend the steps to the

Rucellai Chapel—The Celebrated

Madonna . . . *attributed to Cimabue or Duccio of Siena.*

This is the picture that was carried in solemn procession from Cimabue's studio to the church, followed by the whole population with such rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri. (Lindsay's "Christian Art.")

St. Lucia . . . *Rodolfo del Ghirlandajo.*

Martyrdom of St. Catherine . . . *Bugiardini.*

Strozzi Chapel.—Monument of Filippo

Strozzi . . . *Benedetto da Maiano.*

Frescoes—Scenes in lives of SS. Philip

and John . . . *Filippino Lippi.*

The Choir.—Frescoes—Scenes in lives

of St. John Baptist and Virgin Mary

Domenico Ghirlandajo.

In the fresco representing the angel appearing to Zacharias, are introduced a series of portraits of literary celebrities contemporary with the artist—

Marsilio Ficino, translator of Plato, dressed as a canon.

Cristoforo Landino, commentator on Dante, in a red cloak.

Messer Gentile, Bishop of Arezzo, turning towards spectator.

Angelo Poliziano, with his hand raised.

Federigo Sassetti, Andrea de' Medici, Gian. Francesco Ridolfi, three youths to the left, Tournabuoni family, &c.

The stained glass by *Alessandro Azolanti*, from designs by *Domenico Ghirlandaio*.

The frescoes are masterpieces by *Domenico Ghirlandaio*.

Stalls carved in wood by *Baccio d' Agnolo* or *Giovanni Gargioli*.

Gondi Chapel (left of Choir), or Chapel of the Crucifix, contains the celebrated crucifix by *Brunelleschi*.

Brunelleschi having seen the crucifix by *Donatello*, which is now in Santa Croce, pronounced his judgment of it in a term equivalent to "clodhopper." The crucifix in this chapel grew out of the strife which ensued, the design being probably to indicate not so much what a crucifix should be as what a rival artist could do.

Gaddi Chapel.—Raising the Daughter
of Jairus

A. Bronzino.

Strozzi Chapel.—Frescoes representing the Last Judgment, the Glories

of Paradise, Christ with Saints . *Andrea Orcagna.*

The Pains of Hell, à la Dante . *Bernardo Orcagna.*

Sacristy.—Lavatory *Luca della Robbia.*

Over door, Crucifix *Masaccio.*

The Bull of Pope Gregory IX. (1227), confirming the Order of S. Dominic, is preserved in the Sacristy.

Marble pulpit *Briggiano.*

The stained-glass windows in various parts of the church deserve attention.

The **Cloisters**, the largest of which now form part of the Military School, are covered with frescoes. Those painted in terra-verde, different shades of green, are by *Paolo Uccello*. Others by *Andrea da Firenze*, *Cigoli*, *Allori*, *Pocetti*, &c.

To the right in the Cloisters is the

Spanish Chapel, so called because Cosimo I., in 1566, granted it to the numerous Spanish monks who then resided in Florence. It contains a number of frescoes of Giotto's School, probably by *Taddeo Gaddi*. Mr. Ruskin devotes Nos. 4 and 5 of the "Mornings in Florence" to these frescoes.

The **Laboratory**, or *Farmacia*, where formerly the friars of the monastery used to distil exquisite scents from flowers and aromatic spices, and the celebrated liquor tonics *Alkermes*, and *Acqua Antistherica*. Beyond it is a room which contains some fine frescoes of scenes in the life of Christ, by *Spinello Aretino*.

S. SPIRITO (13)

(*Piazza S. Spirito*)

is on the left bank of the Arno, one of the most attractive buildings in Florence. It was built, in 1292, by the Augustinians, and rebuilt in 1438 from designs by *Brunelleschi*. The interior is remarkably impressive. It is 315 feet long, in the form of a Latin cross, and is rich in Corinthian columns. There are no fewer than thirty-eight chapels.

- | | |
|--------------------------------------|-------------------------------|
| Chapel 1, right of entrance, Assump- | |
| tion | <i>Piero di Cosimo.</i> |
| „ 2. Pietà in marble. Copy of | |
| Michael Angelo's group | |
| in St. Peter's, Rome | <i>Nanni di Baccio Bigio.</i> |
| „ 3. S. Niccolò (wood) | <i>Sansovino.</i> |

In the S. transept—

- | | |
|--------------------------------------|----------------------------|
| Capponi Chapel, S. Monica, Mother | |
| of S. Augustine | <i>Pollaiuolo.</i> |
| Chapel 5, Madonna Enthroned. | <i>Filippino Lippi.</i> |
| „ 6. S. Bernard and the Virgin | <i>School of Perugino.</i> |

The **Cloisters** (entrance from the Sacristy) have some frescoes not of universal interest, representing incidents in the life of S. Augustine, by *Baldi*, *Cocetti*, *Ulivelli*. The second cloister has some paintings by *Pocetti*.

The Campanile, by *Baccio d' Agnolo*, was restored in 1896.

Martin Luther is said to have preached in the Church of S. Spirito on his way to Rome.

CHURCH OF OGNISSANTI (*Or, Church of the
Minorites of San Salvador*) (11).

(*Piazza Manin.*)

Built 1554, restored 1627.

Over principal entrance, lunette by *Luca della Robbia*.

In the interior, nave and transepts in the shape of a Latin cross.

Two frescoes right and left of nave: right, S. Augustine in prayer, by *A. Botticelli*; left, S. Jerome in his cell, by *Domenico Ghirlandaio*.

Cupola over choir *Giovanni da S. Giovanni*.

The cloisters are adorned with frescoes. Those nearest the church are by *Giovanni da San Giovanni*. In the refectory is a Last Supper, by *Domenico Ghirlandaio*. and a ciborium, by *Agostino di Duccio*, over the entrance. Open daily, 10 to 4, 25 c.; Sundays free.

S. MARIA DEL CARMINE. (14)

(*Piazza del Carmine.*)

The original Church and Convent of the Carmelites, having been partially destroyed by fire in 1771, were rebuilt in 1781. There is not very much to interest the ordinary visitor, beyond the **Brancacci Chapel** in the S. transept, which is covered with frescoes by Masolino, but they are for the most part in a bad light, and have suffered from the fire of 1771. But this place was once a School of Art, and Masolino's and Masaccio's frescoes have given a marvellous impetus to the development of art. Among the students here were Raphael, Leonardo da Vinci, Michael Angelo, Andrea del Sarto, Fra Bartolomeo, Perugino, Baccio Bandinelli, and others.

Some of the frescoes are by Masaccio, Filippino Lippi, &c.

In the Cloister and Church are buried *Manetti*, *Masaccio*, *Masolino*, and other celebrities.

Part of the Convent is now used as the American Church of St. James (*see* p. 372).

S. TRINITÀ. (10)

(*Piazza S. Trinità.*)

Built 1250, by *Niccolò Pisano*. Façade by *Buontalenti* 1570; recently restored and some old frescoes uncovered. A series of chapels belonging to old Florentine families run round the side of the church.

The Cappella de' Sassetti, the second on the right, contains some good frescoes (injured) of scenes in the life of S. Francis, by *Domenico Ghirlandaio*.

In the 5th chapel, a fine Annunciation, by *Lorenzo Monaco*.

In 1884 it was decided to restore the church, and the work has been a great success. The ancient pavement and crypt have been discovered, also some frescoes by *Lorenzo Monaco*.

S. MARIA MAGGIORE. (7A)

(*Via dei Cerretani.*)

Founded in the sixth century ; restored in the thirteenth, and again recently. Nothing remarkable in this church, except the tombs of Brunetto Latini, who was the master of Dante (1294) ; and of Salvino degli Armati, inventor of spectacles.

Altogether there are about ninety churches in Florence, which may be visited, if time is unlimited and taste so incline. But those already referred to are the principal, and the rest will only be visited by those who have a special object, or an insatiable appetite for church-hunting.

ACCADEMIA DELLE BELLI ARTI. (26)

(ACADEMY OF FINE ARTS.)

(*Via Ricasoli No. 52.*)

The Academy, formerly the hospital of S. Matthew, is situated at the corner of the Via Ricasoli, close to the Piazza di San Marco.

Founded in 1783, and frequently increased, this collection is now the most interesting in Florence, after the Uffizi and Pitti Galleries, for its paintings of the Tuscan and Umbrian Schools of the fourteenth and fifteenth centuries, and for the celebrated David, by *Michael Angelo*. Some of the most striking works are No. 166, Room 2, the Descent from the Cross ; and No. 266, Room 6, the Last Judgment, both by *Fra Angelico* ; No. 55, Room 3, the Coronation of the Virgin, by *Filippo Lippi* ; No. 71, Room 4, the Baptism of Christ, by *Verrocchio* ; No. 57, Room 3, Pietà ; No. 53, Mount of Olives, both by *Perugino*. Catalogues (1901), 2 lire. Admission, 1 lira, daily, 10 to 4 ; Sundays free,

GALLERIA ANTICA E MODERNA.

The Cupola Saloon.

(TRIBUNA DI MICHEL ANGELO.)

In the centre stands the famous **Statue of David**, by *Michael Angelo*, which, until 1875, stood in the Piazza della Signoria, close to the Palazzo Vecchio.

It is a work of marvellous beauty and of enormous proportions, and although from time to time critics have objected to this detail and that, the concurrent testimony of artists is that it is one of the finest works of the great master, especially when considering the enormous difficulties of adapting it to his purpose. The block had been spoilt in 1465, by *Bacellino*, and in 1501 *Michael Angelo* obtained the marble and produced his masterpiece. The Saloon, which was built on purpose for the statue, contains also a collection of casts and photographs of *Michael Angelo's* works.

In the vestibule of the Cupola Saloon are four statues by *Michael Angelo*, removed from the Boboli Gardens (p. 468), also (unfinished) "St. Matthew" and "Victor Triumphant over his Vanquished Foe," by the same master.

Room I

contains works of the Tuscan Schools of the 13th-15th centuries.

To the left of the door :

102. Madonna and Angels *Cimabue*.

Giovanni Cimabue (born 1240) for three centuries bore the title of "The Father of Modern Painting," although the title was perhaps scarcely a correct one. His great painting, the Madonna, which may yet be seen in the Church of Santa Maria Novella (p. 448) made him famous. He founded a school, and was honoured by having the celebrated Giotto as one of his pupils.

103. Madonna with Angels *Giotto*.

116. Entombment *Taddeo Gaddi*.

117-126. Scenes from the Life of St. Francis *Ibid.*

End-wall (beyond the door) :

134. Presentation in the Temple (1342)

Ambrogio Lorenzetti.

To the left of the entrance :

164. Madonna with Saints *Luca Signorelli*.

End-wall :

161. Daughter of Herodias with the Head

of the Baptist *Sandro Botticelli*.

162. St. Augustine finding an Angel who

wishes to drain the sea, altar-piece *Ibid.*

NORTHERN ITALY.

In the middle :

165. Adoration of the Magi . . . *Gentile da Fabriano*.
The painter's masterpiece, 1423. A grand composition, yet painted as a miniature.

166. Descent from the Cross *Fra Angelico*.

One of the artist's best works. The figure of Nicodemus is the portrait of Michelozzo.

Room II.

Works of the 15th-16th centuries. To the left :

168. Christ and Saints (mostly frescoes) . *Fra Bartolomeo*.

167. Madonna enthroned, with Saints . . . *Albertinelli*.

172. Savonarola in the character of St.

Peter Martyr *Fra Bartolomeo*.

In the middle :

195. Adoration of the Shepherds (1485), *Dom. Ghirlandaio*.

A fine work. In the middle of the room.

Room III.

Works of the 16th-18th centuries. To the left :

196. Entry of Christ into Jerusalem . . . *Santi di Tito*.

198. Annunciation *Al. Allori*.

207. Adoration of the Magi *Cristof. Allori*.

211. Baptism of Constantine *Rosselli*.

Returning to the Cupola Saloon, pass through the first door to the right into

Room IV. (ROOM OF PERUGINO.)

To the left of the entrance :

57. Assumption of the Virgin, with SS. Michael

Gualberto, Dominic, and Bernard . . . *Perugino*.

55. Madonna with four Saints . . . *Fra Filippo Lippi*.

53. Christ on the Mount of Olives *Perugino*.

66. (Opposite) Madonna with Angels
and Saints, with predella (No. 67), *Dom. Ghirlandaio*.

65. Crucifixion and Mary Magdalen . . . *Luca Signorelli*.

One of the master's best works; the monk below to the right is a portrait of the painter himself.

61. Two Angels *Andrea del Sarto*.

The Perugino Room adjoins

ROOMS V, VI (BOTTICELLI ROOMS).

To the right of the entrance :

71. Baptism of Christ *Andrea Verrocchio*.

73. Coronation of the Virgin, with
predella (No. 74) *Sandro Botticelli.*
76. Four Saints, with predella (No. 77), repre-
senting scenes from their lives *Andrea del Sarto.*
75. Christ *Ibid.*
80. Allegorical Representation of Spring, *Sandro Botticelli.*

(VI Room) To the right of the entrance :

98. Descent from the Cross, the design and upper
half by *Filippino Lippi*, the lower half by
Pietro Perugino.
85. Madonna Enthroned, with Six Saints
Sandro Botticelli.
86. Predella with legendary scenes *Fra Filippo Lippi.*
88. Madonna with Six Saints . . . *Sandro Botticelli.*
91-93. Mary Magdalen, St. Jerome, and John
the Baptist *Andrea del Castano.*
94. Adoration of the Holy Child . . . *Lor. di Credi.*
97. Apparition of the Virgin to St. Bernard,
with a beautiful landscape . . . *Fra Bartolomeo.*

Returning to the Cupola Saloon, pass through a door to
left into

Fra Angelico's Room.

233-237, 252-254. Eight pictures and thirty-five panels
representing scenes from the life of Christ, *Beato Angelico*,
assisted by other painters.

266. Last Judgment *Fra Angelico.*
One of the artist's charming works.

270. St. Francis *Margheritone L'Arezzo.*
285-290. Scenes from the lives of Saints . . . *Granacci.*

The adjoining room contains a number of cartoons (of the
early Florentine School) by *Fra Bartolomeo*, *Raphael*, *Lorenzo
di Credi*, and others.

A staircase in the Vestibule to the right leads to the

Modern Gallery,

where are contained in seven rooms a number of paintings of
no particular merit, and which, if the visitor be pressed for
time, may well be omitted.

Close by, in the Via degli Alfani No. 84, is the **Musical College and Library** (*Istituto Musicale*), containing old musical manuscripts and instruments.

A visit should be made to the **Florentine Mosaic Manufactory** and Museo di Pietro Dure, No. 82, Via degli Alfani (adjoining the Academy), where may be seen a good exhibition of completed works, from early times to the present day. Orders received for private work. Open daily, 10 to 4 (Sundays excepted), free.

Within a stone's-throw of the Academy is the

CLOISTER OF THE SCALZI OR BAREFOOTED FRIARS.

(CHIOSTRO DELLO SCALZO),

(69, *Via Cavour*).

An elegant court surrounded with colonnades, in which may be seen the celebrated allegorical frescoes of *Andrea del Sarto* and *Franciabigio*, representing the life of John the Baptist. Admission daily, 10 to 4, 25 c.; Sundays free.

IL BARGELLO, THE NATIONAL MUSEUM (33)

(2, *Via Proconsolo, opposite the Badia*).

Much of the most interesting period of Florentine history centres around this building, formerly known as **Il Bargello**. It was at one time the residence of the Podestà, or chief magistrate of the city, who was bound to be a noble and a Catholic.

Finally it was a prison; and if all the stories of trap-doors and dark dungeons and instruments of torture be true, if all the traces of rough masonry betokening chambers in which miserable sufferers were walled up can be identified, the horrors of this place may fully equal those of the Pozzi and Piombi of Venice. In 1869 old things passed away, and Il Bargello was turned into a National Museum to exhibit the history of the development of Italian art.

Admission, one lira daily, 10 to 4; Sundays 10 to 1, free.

An excellent catalogue (3 lire) has been compiled (1898) by the director, Cav. I. B. Supino, but it contains no plan of the various halls.

Entering from the *Via Proconsolo*, we have before us a

court in which many executions took place, and which is now adorned with the arms of the Podestàs.

The large collection of pictures, bronzes, ivories, tapestries, statuary, coins, &c., in the upper floors, has recently been rearranged, and an official catalogue prepared. The principal works of the great masters have been carefully and clearly labelled. Thus, a summary of the contents will be sufficient.

The Ground Floor contains weapons of great value and beauty, formerly belonging to the Medici. A large cannon, in bronze, by *Cosimo Cenni*, 1638. Cabinets, with muskets inlaid with ivory, helmets, and shields.

The Picturesque Court, with its fine colonnades and flight of steps, has its walls painted with armorial bearings, reliefs, busts, statues, &c.

The staircase leads to the vestibule of the **First Room**, containing the chief works of *Donatello*, some originals, some casts—such as David with the Head of Goliath, in marble, another David, in bronze, the Marzocco Lion (of which that in the Piazza de' Lanzi is only a copy—see p. 405), a marble statue of St. John, and the famous St. George, removed from its niche at Or San Michele (see p. 446).

Second Room contains valuable tapestries and fabrics on the walls.

Third Room.—The “Carrand Collection,” bequeathed to the city by the antiquary, Carrand of Lyons, who lived many years in Florence. It consists of clocks, statues, ivories, seals, pictures, candelabra, enamels, wood-carvings, tapestries, &c., from France, Germany, Holland, Venice, Tuscany, Rome, Syria, and Arabia.

Fourth Room, originally a chapel, afterwards a prison. In 1840, on the walls were found a number of frescoes, which were cleaned and restored, but have suffered greatly. They are, however, of considerable importance, as in that to the right of the window is the only genuine portrait of Dante. In this room are niellos, mosaics, enamels, goldsmiths' work, and choir stalls.

Fifth Room, chiefly carvings in ivory, also medallions, amber, vases, &c.

Sixth Room contains bronzes of the Earliest Renaissance by *Verrocchio*, *H. Vecchietta*, *Ghiberti*, *Bertoldo*, *Donatello*, *Giambologna*, *Brunelleschi*, &c.

Seventh Room, bronzes down to a later period, including works by *Benvenuto Cellini*, *Jacopo Sansovino*, *Vincenzo Danti*, *Giovanni da Bologna*, *Pietro Francavilla*, and others.

Returning to the Fifth Room, a door leads to the Second Floor :—

First Room.—On the walls a fresco by *Giottino*, a *Pietà* by *Domenico Ghirlandaio*, &c., and in the centre a collection of dies.

Second Room contains glazed terra-cotta works by the Della Robbia, consisting of Madonnas, Coloured *Pietàs*, Adorations, Saints, &c. In the centre of the room is a fine collection of majolica and porcelain, from *Urbino*, *Faenza*, *Pesaro*, *Deruta*, *Castel Durante*, *Corfaggiolo*, &c.

Third Room, in the Tower. Some fine tapestries (1719-1730) allegorical of Europe, Asia, Africa, and America, also a beautiful and interesting collection of ancient velvets, damasks, gold brocades, &c., bequeathed to the museum by Baron Franchetti.

In this room also is “a representation in wax of some of the appalling scenes of the plague which desolated this city about the middle of the fourteenth century, and which Boccaccio has described with such simplicity and power in the introduction of his *Decameron*. It is the work of a Sicilian artist, by the name of Zumbo. He must have been a man of the most gloomy and saturnine imagination, and more akin to the worm than most of us, thus to have revelled night and day in the hideous mysteries of death, corruption, and the charnel-house. It is strange how this representation haunts one. It is like a dream of the sepulchre, with its loathsome corpses, with ‘the blackening, the swelling, the bursting of the trunk, the worm, the rat, and the tarantula at work.’ You breathe more freely as you step out into the open air again; and when the bright sunshine and the crowded busy streets next meet your eye, you are ready to ask, Is this indeed a representation of reality? Can this pure air have been laden with pestilence? Can this gay city have ever been a city of the plague?”—LONGFELLOW, “*Outre Mer* (The Journey into Italy).”

Returning to Room I, pass into the

Fourth Room.—Chiefly works in marble, bas-reliefs by *Verrocchio*, *Benedetto da Maiano*, *Antonio Rossellino*, *Civitati*, &c.

Fifth Room.—Also works in marble, busts, bas-reliefs, &c., by *Michael Angelo*, *Sansovino*, *Benedetto da Maiano*, *Luca della Robbia*, *Verrocchio*, *Antonio Rossellino*, and others.

From the Fourth Room, proceed on the right to the

Sixth Room, containing an important collection of Seals, made since 1834, under the direction of Father Tonini. It

consists of 38 Roman and more than 2,300 seals of the twelfth to the seventeenth centuries, Italian and Foreign, Ecclesiastical and Civil. There is also a collection of Tuscan coins, and on the walls seventeenth-century tapestries.

The National Museum is full of curiosities of great value and interest; the visitor to Florence should by no means lose the opportunity of carefully inspecting them.

ARCHÆOLOGICAL MUSEUM. (31)

(*Via della Colonna, 26. Palazzo della Crocetta.*)

This Museum, which once formed part of the Uffizi collection, was removed to the Monastery of S. Onofrio, and, later, was removed to its present location. It contains a large and valuable collection of **Etruscan** and **Egyptian** relics, and on the second floor the **Galleria degli Arazzi**, fine specimens of ancient woven and embroidered stuffs, of satin, gold brocade, damask, &c.

The valuable collections of Camei and Intagli bequeathed by Sir William Currie to the Uffizi in 1863, and formerly in the Hall of the Cameos (*see* p. 425), have been transferred to this Museum. There are 87 antique cameos, 7 intaglios, 20 Etruscan scarabs, and 400 engraved stones, antique and modern.

In the garden have been reconstructed several Etruscan Tombs of special interest.

Admission daily, 10 to 4, 1 lira; Sundays, 9 to 1, free.

The Ground Floor, in seventeen rooms, contains an interesting collection of **Etruscan** tombs and their contents, taken from the principal towns of Etruria; objects found in Vetulonia, Populonia, Volsinii, Chiusi, Luna, and Toscanella; also cinerary urns, stilæ, and cippi from the earliest days of Florence. Catalogue (1898); 3½ fr.

On the First Floor *to the left* is

The **Egyptian Museum** (catalogue, in the second room) in the various rooms, called the Hall of the Gods, the Hall of Inscriptions, the Hall of Mummies, the Hall of Sepulchral and Domestic Objects, and the Alexandrian Hall. The collection is conveniently arranged, and well repays a visit. It contains reliefs, inscriptions, frescoes from tombs, mummies, mummy ornaments, papyri mummy cases; vessels from

Memphis and Thebes, remains of plants, fruit, eggs; mirrors, ornaments, metal, glass, and alabaster vessels.

Opposite the exit-door of the Egyptian Museum, on the First Floor *to the right*, is the older portion of

The **Etruscan Museum**, containing, in twelve rooms, cinerary urns, sarcophagi, vases, bronzes, glass and gold ornaments, iron weapons, armour, statues, statuettes, mirrors, ivory and bone objects, pottery, &c. In Room XII is the famous François Vase, wilfully broken in 1900, but skilfully pieced together. From Room XVI of the Etruscan Museum, containing Greek and Roman vases and statuettes, a staircase leads to the Second Floor, containing

The **Gallery of Tapestries** (Galleria degli Arazzi). Catalogue (1891), 2 fr.

The first rooms contain ancient embroideries of the fourteenth and fifteenth centuries; velvets, damasks, and gold brocades of the sixteenth to eighteenth centuries. Then follow the produce of the Florentine tapestry factory (Arazzi), founded in 1545, closed in 1737. Also German tapestries of the fifteenth century, several specimens of Gobelins, and some from the Netherlands.

MUSEUM OF NATURAL SCIENCE AND NATURAL HISTORY. (32)

(MUSEO DI FISICA E STORIA NATURALE.)

(*Via Romana No. 19, close to the Pitti Palace, on the left of the Arno.*)

Open Tuesdays, Thursdays, Saturdays, free, 10 to 3 in winter; 10 to 4 in summer. Strangers can obtain permission other days.

1st Floor.—Scientific instruments; Botanical Museum.

Temple of Galileo (who died at Florence, 1692).—Frescoes of scenes in life of Galileo. Here are also exhibited his telescopes and other instruments. The temple is a splendid structure, which everyone should visit. It was inaugurated in 1841.

On the 2nd Floor.—The Zoological and Botanical collections are displayed in 23 rooms; the Anatomical collection consisting chiefly of preparations in wax, by *Susini*, *Calenzuoli*, and *Calamai* in 12 rooms.

The Museum was enriched in 1900 by a collection of savage and amphibious animals, birds, insects, and serpents admirably arranged, and presented by Captain Gastaldi.

PALAZZO AND GALLERIA PITTI. (25)

The **Pitti Palace** (so named from its having been originated by Luca Pitti, the sworn foe of the Medici) was designed and commenced by *Brunelleschi* in 1440, and completed by *Bartolomeo Ammanati* in 1549. It is on the left bank of the Arno, and is surrounded by the beautiful

Boboli Gardens. (*See* p. 468.) The building is of fine proportions, the central part being 360 feet long, 40 feet high, and the whole façade 660 feet long. The wings were completed in 1620-30, and two projecting wings were built in the eighteenth century. The Pitti Palace is the residence of the King when at Florence. At other times the **Royal Apartments** on the first floor may be visited (small fee to the porter) on Sundays, Tuesdays and Thursdays. Tickets to be obtained at the office in the third court to the left of the middle entrance. They contain costly furniture, gold and silver plate by Benvenuto Cellini and others, some ivories, and pictures, including Botticelli's masterpieces, "Pallas and the Centaur," and the "Madonna delle Rose."

The ground floor of the Palace contains several rooms with interesting modern works of art, statues by *Bartolini*, historical pictures by *Sabatelli* and *Bezzuoli*.

The **Treasury** or **Silver Chamber** of the Palace, on the ground floor, to the left in the second court, contains the Royal Plate and many costly curiosities; open 10 to 4, Tuesday, Thursday, and Sunday, fee 50 c. Works by Benvenuto Cellini, &c.

The **Pitti Gallery**, on the upper floor of the left wing of the Palace, contains over 500 works, and may be looked on as a continuation of the magnificent display of the Tribuna (p. 417) and other collections in the Uffizi Gallery. No collection in the world can produce so many masterpieces with so few pictures of inferior merit. It includes numerous examples of *Andrea del Sarto*, *Perugino*, *Filippo Levi*, *Fra Bartolomeo*, *Raphael*, *Ghirlandaio*, *Botticelli*, *Sustermans*, *Guido Reni*, *Carlo Dolci*, *Dosso Dossi*, *Leonardo da Vinci*, *Titian*,

Tintoretto, Giorgione, Paolo Veronese, Bonifazio, Paris Bordone, Salvator Rosa, Rembrandt, Rubens, Van Dyck, Velasquez. The

Collection of Pictures,

and the magnificent rooms containing them, are among the principal sights of the city. The Gallery can be approached from the Uffizi by the passage over the Ponte Vecchio (p. 424 and p. 427), or *from the principal entrance* by a handsome new stairway on the left of the Palace, close by the guard-house. The staircase is executed from designs by *De Fabris*, the architect, of the new façade of the Cathedral. It is in the old Florentine style, and carried out in grey stone; the ceilings are elaborately carved in walnut wood, and the walls are decorated with majolica medallions by *Cantagalli*.

The six principal saloons are first visited, but as formerly the entrance was at the other extremity, and the gallery was first entered by the Saloon of Venus, the numbers of the pictures as enumerated below are now given in the reverse order. The accompanying plan, numbered from 1 to 16, and commencing with the Saloon of the Iliad, corresponds with the usual order in which the Saloons are visited. Only a few of the **most remarkable works** will be mentioned, as the name of the painter and the subject of each picture are marked on the frame in each room for the convenience of visitors. The pictures are very crowded, and badly hung; and no order of schools is maintained. Several changes have lately (1907) been made in the arrangement of the pictures, notably in the Saloons of Prometheus and of Justice (pp. 466 and 467). Open daily, except on fête days and festivals, 10 to 4; admission, 1 lira; Sunday, 9 to 1, free. Catalogue (1902 in French) 2 lire 50 c. Umbrellas or sticks left at the Pitti Gallery can be conveyed to the exit of the Uffizi Gallery (or *vice versa*), fee, 25 c.

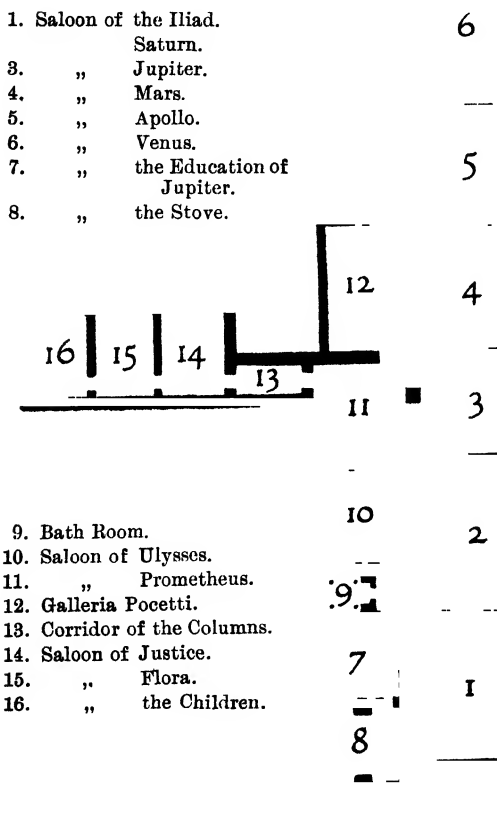
Facing the head of the staircase in the Second Vestibule, with a magnificent fountain basin of porphyry, we find

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|--------------------------------------|-----------------------|
| 153. Battle | <i>Salvator Rosa.</i> |
| 51. Descent from the Cross | <i>Cigoli.</i> |

Saloon of the Iliad.

Ceiling Frescoes, by *Luigi Sabatelli*, represent the story of the Iliad. In the centre of the room, Marble statue, Charity by *Bartolini*.

184. Andrea del Sarto, by *Himself.*
 185. The Concert Masterpiece of *Giorgione.*
 188. Salvator Rosa, by *Himself.*



PLAN OF THE PICTURE GALLERY OF THE PALAZZO PITTI.

- 191, 225. Assumptions *Del Sarto.*
 201. Hippolite de' Medici *Titian.*

NORTHERN ITALY.

208. *Madonna Enthroned* *Fra Bartolomeo.*
 230. *Madonna* *Parmigianino.*
 235. *Holy Family* *Rubens.*

Saloon of Saturn.

Ceiling, painted by *Pietro da Cortona*, represents a hero being led by Mars and Prudence to be crowned.

- 59 and 61. *Portraits of Madeleine Strozzi and her husband, Angelo Doni* *Raphael.*
 151. *Madonna della Sedia* *Ibid.*

One of the most popular and well-known works of art.

152. *Death of Abel* *Schiavone.*
 153. *Head of an Angel* *Correggio.*
 158. *Cardinal Dovizi da Bibbiena* . (Qy. copy) *Raphael.*
 164. *Entombment* *Pietro Perugino.*
 165. *Madonna del Baldacchino* *Raphael.*
 167. *Dance of Apollo and the Muses* *Giulio Romano.*
 171. *Portrait of Tommaso Inghirami* *Ibid.*
 172. *Dispute of the Holy Trinity* *Andrea del Sarto.*
 174. *Vision of Ezekiel* *Raphael.*

A marvellous work.

178. *Madonna del Granduca* *Ibid.*

Considered by many to be the finest picture in the whole collection. Painted by Raphael when twenty-one years old.

179. *Martyrdom of St. Agatha* *Sebastiano del Piombo.*

A work of great power.

Saloon of Jupiter.

Ceiling, painted by *Pietro da Cortona*, depicts Cosimo I. presented to Jupiter by Hercules and Fortune.

- Marble Statue, Victory (1867)* *Consani.*
 113. *The Three Fates* *School of Michael Angelo.*
 123. *Madonna in Glory; Saints* *Andrea del Sarto.*
 124. *Annunciation* *Ibid.*
 125. *St. Mark* *Fra Bartolomeo.*
 139. *Holy Family* *School of Rubens.*
 140. *Portrait* *L. da Vinci.*
 141. *Nymphs Surprised* *Rubens.*

Saloon of Mars.

Ceiling, painted by *Pietro da Cortona*, represents Mars giving victory to the Medici.

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| 81. Holy Family | <i>Andrea del Sarto.</i> |
| 82. Portrait of Cardinal Giulio Bentivoglio | <i>Van Dyck.</i> |
| 86. Peace and War | <i>Rubens.</i> |
| 89. Repose in Egypt | <i>Bonifazio or Bordone.</i> |
| 90. Ecce Homo | <i>Cigoli.</i> |
| 92. Portrait of a Young Man | <i>Titian.</i> |
| 94. Madonna dell' Impannata | <i>Raphael.</i> |
| 96. Judith (with the head of Holofernes) | <i>Bronzino.</i> |
| 99. S. Sebastian | <i>Guercino.</i> |

Saloon of Apollo.

(*Sala di Apollo.*)

Ceiling, painted by *Ciro Ferri* (principally) and *Pietro da Cortona*, represents Cosimo I. presented to Apollo by Glory and Virtue.

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| 38. Christ at Emmaus | <i>Palma Vecchio.</i> |
| 40. Pope Leo X. and Cardinals | <i>Raphael.</i> |
| 41. Hospitality of S. Julien | <i>Cristofano Allori.</i> |
| 54. Pietro Aretino | <i>Titian.</i> |
| 58. Descent from the Cross | <i>Andrea del Sarto.</i> |
| 60. Portrait of Rembrandt, by | <i>Himself.</i> |
| 64. Descent from the Cross | <i>Fra Bartolomeo.</i> |
| 67. Magdalene | <i>Titian.</i> |

Saloon of Venus.

(*Sala di Venere.*)

So named from the ceiling, painted by *Pietro da Cortona*, in which Cosimo I. is represented as a youth under the special patronage of Minerva, who rescues him from Venus. The room might more appropriately have been called the Hall of Minerva, or even of Cosimo I.

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| 1, 20. Adam and Eve | <i>Albert Dürer.</i> |
| 3. Venus, Cupid, and Vulcan | <i>Tintoretto.</i> |
| 4, 15. Sea Pieces | <i>Salvator Rosa.</i> |
| 9, 14. Landscapes | <i>Rubens.</i> |
| 11. Martyrdom of S. Catherine | <i>Francesco Bassano.</i> |
| 16. Portrait of Old Man | <i>Raphael.</i> |

17. Betrothal of S. Catherine (copy) *Titian.*
 18. *La Bella di Tiziano* *Ibid.*
 79. Pope Julius II. *Raphael*

Saloon of the Education of Jupiter.

Ceiling painted by *Catani*.

243. Philip IV. of Spain *Velasquez.*
 245. *La Donna Velata* *Raphael.*
 256. Holy Family *Fra Bartolomeo.*
 266. Martyrdom of St. Andrew *Carlo Dolci.*
 269. Presentation in the Temple *Paolo Veronese.*
 270. Cleopatra *Guido Reni.*
 272. John the Baptist (restored) *Del Sarto.*

Saloon of the Stove.

(*Sala della Stufa.*)

- Ceilings *Matteo Rosselli.*
 Frescoes *Pietro da Cortona.*
 Four small antique statues in marble.
 Two exquisite statues, Cain and Abel *Dupré.*

Returning to Room VII and traversing a passage, on the left is a small

Bath Room,

tastefully fitted up with pavement of modern Florentine mosaic. The ceiling is supported by four columns of *verde antico*, the figures by *Pampaloni*. The four small statues of Nereids are by *Giovanni Insom* and *Salvatore Bongiovanni*.

Saloon of Ulysses.

Ceiling painted by *Gaspero Martellini*.

289. Madonna appearing to St. Francis *Ligozzi.*
 297. Temptation of St. Anthony. *Salvator Rosa.*
 306, 312. Landscape and Marine *Ibid.*
 324. George Villiers, Duke of Buckingham. *Rubens.*

Saloon of Prometheus.

Ceiling, painted by *Giuseppe Colignon*, depicts the story of Prometheus.

Magnificent Mosaic Table, valued at £30,000. Intended for Exhibition of 1851 (London), but not sent.

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| 343. Madonna and Child | <i>Fra Filippo Lippi.</i> |
| 347. Holy Family | <i>Ibid.</i> |
| 354. Holy Family | <i>Lorenzo di Credi.</i> |
| 357. Madonna and Child | <i>Botticelli.</i> |
| 365. Madonna and Child | <i>Abertinelli.</i> |
| 388. Death of Lucretia | <i>Fra Filippo Lippi.</i> |

Galleria Pocetti.

Ceiling painted by *Bernardino Pocetti.*

Two Tables of oriental alabaster, and one of malachite.

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| Bust of Napoleon I. | <i>Canova.</i> |
| 483. Madonna and Child | <i>Polidoro.</i> |
| 484. Madonna della Misericordia . . | <i>Mario Vecellio.</i> |
| 487. Repose on the Flight into Egypt . . | <i>Dosso Dossi.</i> |
| 495. Portrait of Tommaso Mosti | <i>Titian.</i> |
- Also a number of miniature portraits.

Returning to the Prometheus Saloon, we proceed along a somewhat narrow

Corridor.

Paintings by *Perugino* and others. Miniatures, ivory ornaments, &c.

Saloon of Justice.

Ceiling painted by *Fedi.*

Ebony cabinet used by Cardinal Leopold de' Medici.

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| 393. Temptation of St. Jerome | <i>Vasari.</i> |
| 397. St. John the Evangelist | <i>Carlo Dolce.</i> |
| 405. Christ in the Temple | <i>Bonifazio.</i> |
| 408. Oliver Cromwell | <i>Sir Peter Lely.</i> |

Painted for Ferdinand II., Duke of Tuscany, who so admired the energy and zeal of Cromwell in suppressing the outrages upon the Waldensian Protestants, that he begged him to sit for his portrait, which is considered a faithful one.

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| 409. Anton Francesco | <i>Sebastiano del Piombo.</i> |
| Celebrated Statue of Venus (centre of room) . <i>Canova.</i> | |

Saloon of Flora.

Ceiling painted by *Morini.*

In the centre, Venus, by *Canova.*

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| 416, 421, 436, 441. Landscapes | <i>Gaspard Poussin.</i> |
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NORTHERN ITALY.

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| 423. Adoration of Shepherds | <i>Titian.</i> |
| 430. Madonna and Child | <i>Cigoli.</i> |
| 437. Repose in Egypt | <i>Van Dyck.</i> |

Saloon of the Children.

Frescoes by *Marini*.

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| 453. Peace Burning Weapons, and Landscape . | <i>Salvator Rosa.</i> |
| 465. Landscape | <i>Ruysdael.</i> |
| 470. Landscape, with Diogenes | <i>Salvator Rosa.</i> |
| 473. Landscape | <i>Poelemburg.</i> |
| 474. Landscape (Diana and Acteon) | <i>Domenichino.</i> |
| 480. Nymph and Satyr | <i>A. Carracci.</i> |

BOBOLI GARDENS

adjoin the Pitti Palace, open to the public Sundays and Thursdays ; on Tuesdays—when the Royal Family are not in Florence—by order obtainable at the Pitti Palace. They were laid out by *Il Tribolo* in 1550, under Cosimo I. Beautiful walks, charming foliage, curious statuary abound on every hand ; but there is nothing in the gardens to compare with the exquisite **views** to be obtained from its rising ground. All Florence lies before the gaze, and its principal buildings are seen to great advantage.

The **Grotto** is adorned with—

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| Paris Bearing Helen Away | <i>Vincenzo de Rossi.</i> |
| Apollo and Ceres | <i>Bandinelli.</i> |

Among other curiosities in the grounds are—

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| Egyptian Obelisk ; Basin of Neptune ; | |
| Statue of Abundance | <i>Giov. Bologna.</i> |

Four Statues by *Michael Angelo* have lately been removed from the Gardens to the Academy of Fine Arts (*see* p. 452).

A charming little lake, with island in the centre, in which is a colossal statue, Oceanus, by *Giov. Bologna*. Waterfowl, fountains, flowers, everything to charm the eye. Botanic Garden open on public days, free to the custodian. Royal Mews, with collection of ancient State carriages ; permit at the palace.

PALAZZO CORSINI. (23)

(Lung' Arno Corsini, No. 10.)

Admission Tuesdays, Thursdays, and Saturdays, 10 to 3. Catalogue 2 lire. Entrance, 7, Via Parione, at the back. Attendants expect fees.

The most interesting features in this palace are the magnificent staircase and collection of pictures.

In the ante-room of the Picture Gallery are two pictures by *Andrea del Sarto*, and in the

First room works by *Giordano*, *Sustermans*, and *Dosso Dossi*.

The Second room contains several battle-pieces by *Borgognone*, and sea-pieces by *Salvator Rosa*.

Portraits and Madonnas prevail.

Third room, by *Carlo Dolce*, *Tintoretto*, *Giulio Romano*, *Andrea del Sarto*, *Rembrandt*.

Fourth room, pictures by *Botticelli*, *F. Lippi*, *C. Dolce*, &c.

Fifth room, No. 200, a fine Madonna and Saints, by *Raffaello del Garbo*.

Sixth room, by *C. Dolce*, *Salvator Rosa*, *Memling*, *Botticelli*, *Guido*, *Andrea del Sarto*.

Seventh and Eighth rooms, badly lighted, contain principally copies from *Salvator Rosa*, *Raphael*, *Michael Angelo*, &c.

Rooms Nine, Ten, Eleven, and Twelve have nothing remarkable, except perhaps No. 292, in Room Ten, "View of the Piazza della Signoria of 1498, with Burning of Savonarola."

PALAZZO RICCARDI. (19)

(At the junction of Via Cavour and the Via de' Gori.)

The magnificent edifice, the ancient palace of the Medici, was designed by *Michelozzi*, under Cosimo, *Pater Patriæ* (1430). The windows, or frames, on the ground floor, were designed by *Michael Angelo*. In this palace Lorenzo the Magnificent was born (1449), and Evangelista Torricelli, the inventor of the barometer, died (1647); here Charles VIII. of France resided; here Duke Alexander was assassinated by his cousin, Lorenzino, and Evangelista Torricelli, the inventor of the barometer, died (1647), see p. 357. The court contains a statue of Duke Alexander. Admission 10 to 3,

50 c.; Sundays and holidays, 9 to 1. The rooms of the palace are very handsome, and the library (open 9 to 3; 7 to 1 in summer) is very extensive. One of the principal curiosities of the place is the

Chapel of the Medici, in which are some admirable frescoes by *Benozzo Gozzoli*, representing the Visit of the Wise Men, in which are introduced portraits of the Medici family. Daily, 10 to 4, 1 lira; Sundays, 9 to 1, free.

The palace now belongs to the Government, and is occupied by the Prefecture. The Grande Salle (open 10 to 3, Tuesday, Thursday, and Saturday) has a fine ceiling by *Luca Giordano*, and some of the rooms have splendid tapestries.

PALAZZO STROZZI. (24)

(*Piazza Strozzi, Via Tornabuoni.*)

Begun, 1489, by *Benedetto da Majano*.

The founder of this magnificent palace was Filippo Strozzi, the celebrated adversary of the Medici, a wealthy merchant, who, like merchants of our own day, was pleased to vie with princes. The structure is a fine specimen of old Florentine architecture. The façades are handsome; and the court, constructed by *Cronaca*, who continued the building which *Benedetto da Majano* only lived to commence, is superb. Notice particularly the iron-work used for linkholders and other purposes of illumination.

The rooms are elegant, and there was formerly a small but good **gallery of pictures**, busts of the Strozzi family, and some sculpture; but these works of art have been sold and removed to Berlin, and the palace is now closed to the public.

Prince Strozzi died in 1907, and bequeathed the palace, together with its archives, to the State, but owing to the Italian law the gift would involve the disbursement to the family of a very large sum, so that it is doubtful whether the State will, under the circumstances, accept the legacy.

PALAZZO TORRIGIANI.

(*Piazza de' Mozzi—left bank of Arno.*)

The palace itself is uninteresting, but the collection of pictures is remarkably good. Open in winter only. Admission by special permission. As catalogues are to be found in

the rooms for the use of visitors, we shall not name the various valuable works here, but merely call attention specially to—

Triumph of David . . .	<i>Benozzo Gozzoli, or Pessellino.</i>
Head of an Old Man . . .	<i>Luca Signorelli.</i>
History of Esther (three pictures) . . .	<i>Botticelli.</i>
Procession of Argonauts . . .	<i>Uccello.</i>
Resurrection . . .	<i>Tintoretto.</i>
Samaritan Woman . . .	<i>Garofalo.</i>

There are several rooms, occupied by the family, containing Dutch and German paintings, not always accessible.

Permission to visit the beautiful Gardens may be obtained on application to the Secretary.

Opposite the Palazzo Torrigiani is the

PALAZZO BARDINI.

(*Piazza dei Mozzi.*)

The palace is a very handsome building, containing a large collection of metal work, furniture, sculptures, pottery, windows from Pistoja, arches from the Duomo of Fiesole, and pictures of no particular value or interest. There is no catalogue, as most of the objects are for sale, and thus the contents of the rooms are frequently changed. The attendant expects a fee of 1 lira. The old Torre del Gallo (*see* p. 478), also belonging to Signor Bardini, can be visited on presentation of an order obtained at the Palazzo.

GALLERIA PISANI.

At No. 3, Piazza Manin, there is a fine Gallery of several thousand pictures by modern Italian artists. Open daily, free. The rooms are spacious, well lighted, and visitors are conducted over the building by the obliging Secretary and his assistants.

In the centre of the Piazza Manin is a statue (erected 1889) to Daniele Manin, who was appointed Dictator of Venice in 1849.

HOUSES OF CELEBRATED MEN.

House of Michael Angelo, Casa Buonarroti, Via Ghibellina, No. 64, near S. Croce, and nearly opposite the Pagliano Theatre,

Michael Angelo Buonarroti was born in 1475. He learned the elements of design in the school of Domenico Ghirlandaio. Every facility was given to his genius by Lorenzo de' Medici, in whose house he resided for three years. The story of his life need not be recapitulated here; his works, which are among the greatest treasures of Florence, itself the great treasury of Art, will be reviewed with double pleasure by those who see in them the man Michael Angelo, and are familiar with the strange times in which he lived and the strange persons amongst whom he dwelt. Florence has few things to equal the statue of David (p. 453); Rome has few things to equal the Sistine Chapel. He died on the 18th February, 1564, at the age of eighty-nine; and his last words were, "In your passage through this life never forget the sufferings of Jesus Christ." He was buried in the Church of the Apostoli in Rome, but his body was afterwards transferred to S. Croce (p. 430).

A descendant of Michael Angelo commenced a memorial collection in this house in which the great artist dwelt; and when the last of the Buonarroti died, in 1858, he bequeathed it to the city. (**Galleria Buonarroti.**) Open from 10 to 4, daily (1 lira); Sundays 10 to 1, free. Catalogue 50 c.

Here is to be seen the study of Michael Angelo, his crutch, his slippers, the drawings and models of some of his great works, many portraits, busts, and statues of the artist, by his pupils, scenes from his eventful life, family portraits, and a collection of autograph letters and poems. It will be pleasant, in this house, to recall one of his well-known poems, translated by Wordsworth—

TO THE SUPREME BEING.

The prayers I make will then be sweet indeed,
 If Thou the spirit give by which I pray;
 My unassisted heart is barren clay,
 Which of its native self can nothing feed;
 Of good and pious works Thou art the seed,
 Which quickens only where Thou say'st it may.
 Unless Thou show to us Thine own true way,
 No man can find it. Father, Thou must lead.
 Do Thou, then, breathe those thoughts into my mind
 By which such virtue may in me be bred
 That in Thy holy footsteps I may tread;
 The fetters of my tongue do Thou unbind,
 That I might have the power to sing of Thee,
 And sound Thy praises everlastingly,

An **Historical and Topographical Museum** has recently (May, 1909) been inaugurated in this building. It consists of fourteen rooms, and contains a fine collection of pictures, photographs and prints of Florence and its festivals and ceremonies, dating from the 13th century down to the present time.

Benvenuto Cellini's House (Casa di Ricceri) is in the Via della Pergola (No. 59), close to the house of Lorenzo Ghiberti (*see* p. 474). Cellini was born in Florence in 1500, and died there February 13th, 1571. His life was full of incidents and adventure, and his biography, written by himself, is well worth reading. It gives a good account of the times in which he lived, although all that relates to himself is told with overweening self-esteem. There is a good translation into English, published in Bohn's Standard Editions. He was a musician, engraver, jeweller, goldsmith, artist. He engraved stamps for the mint, coins, and medals—many specimens of which will be seen in Florence—and he executed the marvellous Perseus, which has made him immortal.

Dante's House (Casa di Dante), Via Dante Alighieri, No. 2, near Piazza della Signoria. There is a quaint, old-fashioned door to the house, only a small portion of which is now to be seen, with an inscription to the effect that here, in 1265, Dante Alighieri was born (*see* p. 401). He was married in the Church of S. Martino, close by. The Library, with some memorials, may be visited, 11 to 3, free. (Closed on Sunday.)

The municipality of Florence is causing excavations to be made in the adjoining property with a view to definitely deciding as to the authenticity of the house, and subsequently rebuilding and enlarging it into an edifice worthy of the memory of the Divine Poet.

Galileo's House, Via Costa S. Giorgio, No. 13, close to the Belvidere fortification, overlooking the Boboli Gardens. Galileo Galilei was born at Pisa in 1564, and died at Arcetri (where Milton visited him) in 1642 (*see* p. 478). His body rests in Santa Croce (p. 432). In Florence (1632) he published his celebrated "Dialogues on the Ptolemaic and Copernican Systems of the World"—a work considered in those dark days so dreadful that it was publicly burnt, and he was compelled, under awful penalties, to recant. This he did by swearing, "With a sincere heart and unfeigned faith I abjure, curse, and detest the said

errors"—namely, that the earth moves round the sun, &c. "I swear that for the future I will never say or assert anything verbally or in writing which may give rise to a similar suspicion against me," &c. And rising from his knees, he turned round to a friend, and whispered, "Eppur si muove!" (It moves for all that!)

Ghiberti's House is at 29, Via Buffalini. Lorenzo Ghiberti was born in Florence in 1378; died 1455. His life makes an epoch in the life of art; and the gates of the Baptistery (p. 394) were the most wonderful works that had been produced up to that time; perhaps they have never since been eclipsed. His sons, grandsons, and great-grandsons were distinguished artists.

House of Machiavelli (Casa Campigli), Via dei Guicciardini, No. 16. Machiavelli was born in Florence 1469, and died there 1527. He was, at twenty-nine, secretary of the "Ten," which had the management of foreign affairs. From his tact, erudition, and talent, he was chosen to act as ambassador to Rome, France, Germany, and other Courts. The story of his life is intimately associated with one of the most interesting periods of Florentine history. He published many works in Florence, including the famous and much-discussed book, *The Prince*; and his great work, the *History of Florence*, will live as long as the name of Italy (see p. 431).

House of Amerigo Vespucci, Borgo Ognissanti. Vespucci was born in Florence, March 9th, 1451. He was associated with the wealthy Florentine house of Juanota Bernardi, at Seville, and his voyages, under the auspices of the King of Castille and the King of Portugal, resulted in great successes. He claimed to be the discoverer of America, and certain it is that he gave to that great country its name. He died in Spain, February, 1512.

Near the Ponte alle Grazie, and on the left bank of the Arno, is the **Piazza Demidoff**, in which is one of the most remarkable modern monuments in Florence. It is the **Monument to Prince Nicholas Demidoff** (erected 1870), who founded a charitable institution in the Church of S. Niccolò close by, and who devoted himself with such unflagging enthusiasm to the poor of Florence that he was universally beloved and revered. He was also a devout lover of the Fine Arts, and Florence owes much to his munificence in this respect. The monument was designed and partly executed by

Bartolini, and is considered his finest work. He died, however, before completing it, and the work was then carried on by *Romanelli*, one of his pupils. The principal group represents Prince Nicholas embracing his son Prince Anatole (by whom the monument was erected), while Gratitude offers a crown.

Facing the Arno.—On left, Mercy, symbolised by a Nurse nourishing a child. On right, Siberia holding Plutus on its arms, symbolising the wealth in mines possessed by the Demidoffs in that country.

Facing the Via dei Renai.—On left, Festive Muse crowned. On right, the Muse of Arts. The idea of these groups is Benevolence; Wealth, by which he was able to gratify Benevolence; and the love he bore to Truth, as expressed in Art.

On the basement of the monument are three very beautiful bas-reliefs. Facing the Ponte alle Grazie—Prince Nicholas dying, and listening to prayers and hymns of the poor who had flocked around his dwelling to pray for his recovery. Facing the Via dei Renai—Arms of the Demidoff family. The third bas-relief (whether in good taste or not is open to question) represents Prince Anatole pledging himself before the authorities of the city to continue the public works of usefulness originated by his father.

House of Browning.—At No. 9, Piazza San Felice dwelt Robert and Elizabeth Barrett Browning, in the **Casa Guidi**, where an inscription, by *Tommasèo*, over the door, speaks of Elizabeth Browning as having drawn “a ring of gold” round England and Italy. On the balcony of Casa Guidi, Robert Browning composed his great poem, *The Ring and the Book*; here (*cf.* Casa Guidi windows) Mrs. Browning witnessed the insurrection which united Tuscany to Italy, and here she died.

Niccolò Tommasèo's House is at 20, Lung' Arno delle Grazie. Here he lived for 14 years and died (1857).

In and Around Florence.

THERE is a variety of walks and drives in and around Florence, which the visitor who is not pressed for time should not fail to take. But this should not be done at the sacrifice of the important places described in the foregoing pages. We cannot describe all the environs as minutely as we have done the city,

NORTHERN ITALY.

but call attention to places in and around Florence to be visited according to the taste and inclination of the tourist and the time at his disposal.

The **Protestant Cemetery**, near the modern Piazza of Massimo d'Azeglio. The old cemetery, kept up at the expense of the Swiss community, has been closed, a new and spacious burial-ground having been provided in another and more suitable locality outside the **Porta Romana**. But the old cemetery will yet have its frequenters; for within its precincts lie interred the remains of Elizabeth Barrett Browning, Mrs. Trollope, Walter Savage Landor, Arthur Hugh Clough, Theodore Parker, and others, whose names, we are rightly told, "will not be the less remembered by posterity because they are associated with the City of Flowers."

"There is a garden at Florence still bright with roses, and with pansies 'for thought'—still sweet and fragrant with the white blossoms of the jessamine—a garden sacred to the English dead in the liberated City of Flowers. Not for the first time do we bear testimony to the graceful sympathy and the refined good nature with which the municipality of Florence, now that Italy is free, has dealt with the English. For sanitary reasons the graveyard of our countrymen had to be closed; but the Florentine 'vestrymen' have guarded the remains of the English from all desecration, and have set the place apart as holy ground. We have in Florence a Campo Santo, a Santa Croce of our own. The old words come back, 'Thou Paradise of exiles, Italy!'"

The **Cascine** is the Hyde Park, the Champs Elysées, of Florence. It is two miles long, and a delightful resort in the intervals of sight-seeing. Military bands play on Sundays and festivals; there is a casino and café restaurant, both well managed. Tramways to and from the Piazza di S. Maria Novella. On Ascension Day (May 20) the people troop here to catch grasshoppers and so secure good luck throughout the year. The insects are imprisoned in tiny cages and fed on lettuce-leaves. At the extreme point where the waters of the Mugnone fall into the Arno, is the **Monument to the Rajah of Kolopore**. On the night of 1st Dec., 1870, the spot on which it stands was the scene of a strange and lugubrious ceremony. Numbers of officials in the picturesque costume of Hindustan were busily occupied in preparing the funeral pyre of their Prince. Rajah Ram Chuttraputti, Maharajah of Kolapore, a young man of twenty-years, the

last of his line, ruling over one of the most extensive of the provinces of India, when returning from England to his native country, attended by his numerous suite, died, after a short illness, at one of the Florentine hotels. In a space amidst the fine oaks and beeches of the park they prepared the wood with large quantities of camphor and odorous ointments ; and upon this pile, robed in the most splendid of his vestments, and surrounded by his most precious and favourite personal ornaments, they laid the body of the Rajah. The pile was lit about midnight, and continued to burn until near daylight ; the venerable Brahmin, meanwhile, who directed the ceremonies, offering his prayers, and with the other faithful servants, at times, making the groves echo with their lamentations. At break of day the ashes of the Prince were collected with the greatest care into a golden vase, which now rests in the temple erected to his memory on the banks of the Punch-gunga, but all the remaining ashes were thrown into the Arno. In June, 1874, on the same spot, was unveiled a monument, singularly beautiful and appropriate, designed by *Major Charles Mant, R.E.*, who was an intimate friend of the late Rajah. The style is thoroughly Indian ; the canopy and base are of a grey local stone, beautifully carved ; the columns are of bronze, elaborately chased ; and the whole, including the bust, which is the central object, forms a most complete and successful specimen of polychromatic decorative art. *La Nazione*, referring to this, says : " Under the cupola, which is beautifully painted with gold and azure, stands the bust of the Prince, Rajah Ram Chuttraputti, modelled in marble by the sculptor *Fuller*, and painted in encaustic with the happiest success. We do not know what the pedants will say ; but this first attempt at polychrome sculpture on a public monument is so well suited to the character of the edifice, and to the place where it is erected, that the most capricious and prejudiced criticism must yield to unanimous approbation." The bust is about one-half larger than life, and represents the Rajah, a young man of regular features, though of a dark complexion, dressed in a black gold-embroidered vest, which is almost completely covered by a rich gold and white burnous. On his head is a magnificent turban of crimson and gold stuff, from which depend a number of precious stones and jewels.

The cost of the work was borne by the British Government of India in conjunction with the family of the deceased. The monument was formally delivered over to the guardianship

of the commune of Florence by Major Mant on behalf of his Government and of the Princess Ahilya Ranee, mother of the late Rajah. It was received by Signor Peruzzi, the Syndic of Florence.

Villa Stibbert.—A few minutes' walk from the electric tram terminus of the *Barriera del Ponte Rosso*, in the suburb of **Montughi**, is the Villa Stibbert, containing one of the finest collections of armour in Europe, bequeathed to the City of Florence by the late Mr. Stibbert. Open Tuesday, Thursday and Saturday, 10 to 4, 1 lira; Sunday, 10 to 1, free.

San Miniato—short (half-hour) and delightful excursion. The views are very extensive; fortifications, burial-ground; the Church of **S. Miniato al Monte**, with an elegant mosaic façade, is one of the finest examples of the twelfth-century Tuscan-Romanesque style—interior very handsome—contains works by *Luca della Robbia*, *Spinello Aretino*, and other good artists. The Convent grounds are now a cemetery. Perhaps, from an artistic point of view, the most interesting suburb of Florence.

The **Torre del Gallo** (also called Galileo's Tower), lately restored by Signor Bardini, is approached by a fine avenue of trees as far as *Poggio Imperiale*, or by the road to **S. Miniato**—the platform is

“Where Galileo sat at night to take
The vision of the stars,”

and made some of his great discoveries; and the **Villa of Galileo** (Arcetri), where he spent the closing years of his life, and was visited by Milton (*see* p. 473). Close by is **S. Salvatore**, called by Michael Angelo “*la bella villanella*.”

Viale dei Colli.—A charming promenade, affording splendid views of Florence, is to be obtained from the new road and boulevards, **Viale dei Colli** (constructed since 1868), leaving the city by the *Porta Romana*, and returning by the *Porta Niccolò* near the *Ponte Sospeso*, where the road ends. This costly construction is over three miles in length, and is bordered with trees interspersed with delightful gardens and pleasure-grounds. It is divided into three sections, bearing the names of Michael Angelo, Galileo, and Machiavelli. **S. Miniato** and the Tower of Galileo can be visited during this enjoyable excursion.

Poggio a Cajano.—Steam tram from the *Piazza della Stazione* in 1½ hours. This villa, built for Lorenzo the Magnificent, is now a royal possession. It is surrounded by a

fine old park, and commands a beautiful view of the Tuscan mountains. It contains some frescoes by *Andrea del Sarto* and *Alessandro Allori*. Permission to visit the Villa may be obtained at the Pitti Palace.

La Certosa, di Val d' Ema, is reached by steam tramway from the Porta Romana (the electric tram-line from the Piazza del Duomo joins it at Gelsomino). At the confluence of the Ema with the Greve, the Certosa rises like a mediæval fortress. The monastery, founded 1341, contains a few inmates only. The Church has a fine pavement, and the choir stalls are beautifully carved; the cloisters contain stained glass by *Giovanni da Udine*. Admission, two persons, 50 c. each.

Monte Oliveto may be visited for the lovely view that can be obtained over the beautiful Valley of Florence, Prato, Pistoja, &c. The excursion may be continued to **Lastra** and **Ponte a Signa**, about eight miles by steam tramway, returning to Florence by railway, the other side of the river.

Villa Reale di Petraia. — Another royal residence, originally belonging to Brunelleschi (fourteenth century). The interior was adorned with paintings by *Andrea del Sarto* and *Daniele da Volterra*. The gardens, containing some fine old oaks, were a favourite resort of Victor Emmanuel. To the west of this property is the

Villa Realé di Castello, another royal residence, with a beautiful park, lovely gardens, and fine fountains by *Tribolo*, statues by *Giovanni da Bologna*. Both villas may be visited by permits from the Pitti Palace. They can be reached from the railway station of Castello, or by the Sesto Tramway.

Doccia. — By rail or tramway to Sesto, about four and a half miles from Florence, a visit can be paid to the great majolica manufactory of Doccia (the property of the Marchese Ginori) where excellent copies of Della Robbia work are produced. The model village of the workpeople is worthy of notice. Sesto is the best starting-point for an ascent of Monte Morello (3,066 feet).

Fiesole. — An electric tramway runs from the Piazza S. Marco 3 times every hour; the distance is about five miles, and the fare 50 c. Everyone who can should visit the ruins of this old Etruscan city, rich in historical associations, works of art, and objects of general interest. The views are charming, and the drive is very pleasant, passing a Dominican Monastery, where Fra Angelico painted before he came to Florence, and the Villa Mozzi, where Lorenzo de' Medici dwelt.

NORTHERN ITALY.

The church of **S. Domenico di Fiesole** contains a Madonna with Saints by *Fra Angelico*, and a fine altar-piece by *L. di Credi*. Some admirable frescoes have recently been discovered in a disused chapel belonging to the Convent of **St. Girolomo**. Near the church is the **Badia di Fiesole**, a monastery erected by Brunelleschi in 1462, a remarkable pile of buildings. It is now a school. The road passes the villa where Walter Savage Landor lived, and died in 1864.

Fiesole is now a town of no importance. On the west side of the spacious piazza are the Bishop's Palace and a large Seminary. Opposite the Bishop's Palace is the plain Cathedral, begun in 1028, finished 1201, and recently restored. Near the Campanile is the entrance to the **Scavi**. (Admission, 50 c., including Museum in the Palazzo Pretorio.) The excavations begun in 1809 have brought to light many important ruins, including a Roman theatre in which the galleries and seats are well preserved, and portions of the orchestra and stage are easily traced. Roman baths with hot-air pipes and furnace in fair preservation, also a portion of the Etruscan city-wall, have been disclosed.

The Museum in the Palazzo Pretorio (*see above*) contains Etruscan weapons, implements, statuettes, the bronze figure of a wolf, pieces of sculpture from the theatre, and specimens of various nails used in the ancient buildings.

To the east of Fiesole may be visited the

Castello di Vincigliata, commanding an uninterrupted panorama. (Open Sundays and Thursdays, small fee.)

The Castle dates from 1031, and during succeeding centuries saw many masters, until the eighteenth, when it was deserted and fell into ruins. It was rebuilt in 1857-60 by the late Mr. Temple Leader, who formed therein a valuable collection of antiquities, and is now the property of Lord Westbury. In the courtyard are Roman sarcophagi, mediæval carvings, Etruscan objects, and works by *Luca* and *Andrea Robbia* (fifteenth century). In the Chapel is an Annunciation by *Giovanni della Robbia*. There is a large collection of arms in the guard-room; the kitchens contain ancient domestic utensils; and the dwelling-rooms are furnished in the mediæval style.

Villa Palmieri.—Following the Viale Regina Vittoria (so named in honour of the late Queen Victoria) and passing the Barriera delle Cure, the Villa Palmieri is reached. This is the traditional palace in which Boccaccio's Decameron tales

were told to beguile the time while the great plague of 1348 was raging. It was purchased by the Earl of Crawford in 1874, and Queen Victoria resided there as the guest of the Countess in 1888 and 1893. The property has lately been acquired by a New York gentleman.

Careggi.—Carriage from Piazza Cavour. A pleasant drive to visit the Villa Medici, where Cosimo de' Medici died in 1464 and Lorenzo de' Medici in 1492. The property was sold in 1848 to Mr. Sloane, who spent about £40,000 in improvements, and has since been sold to M. Segré, of whom permission can be obtained to visit the villa.

The **Villa Salviati**, on the Bologna Road, formerly the property of the Borghese family, and at one time inhabited by Mario and Grisi.

Vallombrosa (Hotel, *see* Appendix).—This celebrated (suppressed) monastery can now be easily visited in one day with the aid of the cable railway from **St. Ellero** to **Saltino**, and it is a day well spent. From the Florence railway stations the journey *via* Pontassieve to St. Ellero (16 miles) occupies about an hour. The Cable railway from St. Ellero to Saltino is 5 miles in length (about 1 hour), with a gradient of 1 in 5, and the line passes through groves of oaks and fertile districts to the Pratomagno range, where fine views are obtained of the Valley of the Arno, and the villages of Pontassieve, Domini, and Filliberti. From Saltino a carriage drive of half an hour through a dense grove of firs leads to Vallombrosa. The Convent was founded in 1015, and suppressed in 1866. The present buildings, erected in 1637, are now occupied by the Royal Institute of Forestry. A few monks reside there, who attend to the meteorological observatory and celebrate service in the church. Several large modern hotels afford good accommodation to visitors.

Milton visited this place, and greatly loved it, and speaks of it thus in "Paradise Lost":—

"Thick as autumnal leaves that strew the brooks
In Vallombrosa, whose Etrurian shades
High, over-arched embower."

Mrs. Browning—to whom this valley was a holy place—speaking of Milton, says:—

"He sang of Paradise, and smiled,
Remembering Vallombrosa."

Here also Dante loved to walk,

“Where sublime
The mountains live in holy families,
And the slow pine woods ever climb and climb,
Half up their breasts, just stagger as they seize
Some grey crag, drop back into it many a time,
And struggle blindly down the precipice.”

Programme of Routes.

Railway, Diligence, and Steamer fares and time-tables are given subject to alteration without notice.

In order to facilitate the arrangement of tours and calculation of expenses, the following selection is made from the "Programme of Cook's Independent Tours in Italy"; but it must be distinctly borne in mind that the fares given are liable to constant change, and are only quoted in order that the tourist may be able to arrive at an approximate calculation.

The "Traveller's Gazette," containing the latest fares, is published monthly (price 3*d.*), and should be consulted by tourists before ordering tickets. It will be forwarded to any address on application (price 5*d.*, free by post). Only a few specimens are here given, but THOS. COOK & SON'S Italian tickets include a series of over seventy different tours, embracing all the chief cities of Italy, and providing for at least half-a-dozen routes from London.

I. The book of coupons beyond Paris must be stamped at the Paris Station and at the various points at which the journey may be broken.

II. The validity of station tickets from the time of their being stamped at Paris is from 30 to 60 days, according to the route chosen.

III. All the tours can be worked in either direction, although, to avoid useless repetition, the itineraries are given in but one direction in the programme.

IV. FIRST CLASS signifies that the tickets provide first-class railway, interior of diligences, and saloon on steamboats; and SECOND CLASS, second-class railway, interior of diligences, and second cabin on steamboats, except where otherwise specially notified.

EXAMPLES OF TOURS.

The following routes are given as illustrations of the Circular Tours to which reference has been made.

Almost endless variations of routes may be made, for any of which THOS. COOK & SON, or their Agents, will furnish quotations upon receipt of a stamped addressed envelope. The journey may be broken at any station along the route. The tour may be made in either direction.

NORTHERN ITALY.

ROUTE I.

Going *viâ* South of France, returning *viâ* Mont Cenis.

1303.—London, Paris, Lyons (or Nîmes), Marseilles, Cannes, Nice, Monte Carlo, Mentone, Bordighera, San Remo, Genoa, Pisa, Florence, Bologna, Venice, Padua, Verona, Milan, Turin, Chambéry, Aix-les-Bains, Paris, London, or *vice versâ*. *Viâ* Calais or Boulogne : 1st class, £14 19s. 3d. ; 2nd class, £10 13s. 1d. *Viâ* Dieppe : 1st class, £13 10s. 0d. ; 2nd class, £9 10s. 8d. *Viâ* Southampton : 1st class, £13 0s. 6d. ; 2nd class, £9 4s. 1d.

1304.—Same as 1303, but including Rome. *Viâ* Calais or Boulogne : 1st class, £15 17s. 0d. ; 2nd class, £11 5s. 3d. *Viâ* Dieppe : 1st class, £14 7s. 9d. ; 2nd class, £10 2s. 10d. *Viâ* Southampton : 1st class, £13 18s. 4d. ; 2nd class, £9 16s. 5d.

1305.—Same as 1303, but including Rome and Naples. *Viâ* Calais : 1st class, £16 9s. 6d. ; 2nd class, £11 13s. 7d. *Viâ* Dieppe : 1st class, £15 0s. 3d. ; 2nd class, £10 11s. 1d. *Viâ* Southampton : 1st class, £14 10s. 10d. ; 2nd class, £10 4s. 9d.

LUGGAGE.—56 lb. are allowed on English and French Railways ; in Italy and Switzerland all registered luggage must be paid for.

ROUTE III.

Going *viâ* South of France, returning *viâ* Chiasso and the St. Gothard.

1385.—London, Paris, Lyons (or Nîmes), Marseilles, Cannes, Nice, Monte Carlo, Mentone, Bordighera, San Remo, Genoa, Spezia, Pisa, Florence, Bologna, Venice, Verona, Milan, Como, Chiasso, Lugano, St. Gothard, Göschenen, Fluelen, Arth Goldau (for the Rigi), Lucerne, Bâle, Paris, London, or *vice versâ*. *Viâ* Calais or Boulogne : 1st class, £14 16s. 2d. ; 2nd class, £10 16s. 7d. *Viâ* Dieppe : 1st class, £13 6s. 10d. ; 2nd class, £9 14s. 0d. *Viâ* Southampton : 1st class, £12 17s. 3d. ; 2nd class, £9 7s. 7d.

1386.—Same as 1385, but including Rome. *Viâ* Calais or Boulogne : 1st class, £16 1s. 8d. ; 2nd class, £11 10s. 7d. *Viâ* Dieppe : 1st class, £14 12s. 4d. ; 2nd class, £10 8s. 0d. *Viâ* Southampton : 1st class, £14 2s. 9d. ; 2nd class £10 1s. 7d.

1387.—Same as 1385, but including Rome and Naples. *Viâ* Calais or Boulogne : 1st class, £16 14s. 5d. ; 2nd class, £11 19s. 2d. *Viâ* Dieppe : 1st class, £15 5s. 0d. ; 2nd class, £10 16s. 6d. *Viâ* Southampton : 1st class, £14 15s. 6d. ; 2nd class, £10 10s. 2d.

LUGGAGE.—56 lb. are allowed on English and French Railways ; in Italy and Switzerland all registered luggage must be paid for.

ROUTE V.

Going *viâ* Mont Cenis, returning *viâ* Chiasso and St. Gothard.

1393.—London, Paris, Dijon, Aix-les-Bains, Chambéry (or Lyons), Mt. Cenis Tunnel, Turin, Genoa, Pisa, Florence, Bologna, Venice, Verona, Milan, Como, Chiasso, Lugano, St. Gothard, Göschenen, Fluelen, Arth Goldau (for the Rigi) Lucerne, Bâle, Paris, London, or *vice versâ*. *Viâ* Calais or Boulogne: 1st class, £14 8s. 2d.; 2nd class, £10 7s. 10d. *Viâ* Dieppe: 1st class, £12 18s. 9d.; 2nd class, £9 5s. 3d. *Viâ* Southampton: 1st class, £12 9s. 3d.; 2nd class, £8 18s. 10d.

1394.—Same as 1393, but including Rome. *Viâ* Calais or Boulogne: 1st class, £15 8s. 7d.; 2nd class, £11 0s. 8d. *Viâ* Dieppe: 1st class, £13 19s. 3d.; 2nd class, £9 18s. 1d. *Viâ* Southampton: 1st class, £13 9s. 8d.; 2nd class, £9 11s. 8d.

1395.—Same as 1393, but including Rome and Naples. *Viâ* Calais or Boulogne: 1st class, £16 1s. 1d.; 2nd class, £11 9s. 0d. *Viâ* Dieppe: 1st class, £14 11s. 8d.; 2nd class, £10 6s. 4d. *Viâ* Southampton: 1st class, £14 2s. 2d.; 2nd class, £10 0s. 0d.

LUGGAGE.—56 lb. are allowed on English and French Railways; in Italy and Switzerland all registered luggage must be paid for.

ROUTE VI.

Going *viâ* Paris and Mont Cenis, returning *viâ* Milan, Simplon Tunnel, and Paris.

1335.—London, Paris, Dijon, Aix-les-Bains, Chambéry (or Lyons), Mont Cenis Tunnel, Turin, Genoa, Pisa, Florence, Bologna, Venice, Verona, Milan, Stresa, Baveno, Simplon, Montreux, Lausanne, Paris, London, or *vice versâ*. *Viâ* Calais or Boulogne: 1st class, £16 2s. 6d.; 2nd class, £11 3s. 6d. *Viâ* Dieppe: 1st class, £14 13s. 6d.; 2nd class, £10 1s. 0d. *Viâ* Southampton: 1st class, £14 3s. 9d.; 2nd class, £9 14s. 6d.

1336.—Same as 1335, but including Rome. *Viâ* Calais or Boulogne: 1st class, £17 2s. 0d.; 2nd class, £11 16s. 3d. *Viâ* Dieppe: 1st class, £15 12s. 9d.; 2nd class, £10 13s. 9d. *Viâ* Southampton: 1st class, £15 3s. 0d.; 2nd class, £10 7s. 3d.

1337.—Same as 1335, but including Rome and Naples. *Viâ* Calais or Boulogne: 1st class, £17 15s. 0d.; 2nd class, £12 4s. 9d. *Viâ* Dieppe: 1st class, £16 5s. 9d.; 2nd class, £11 2s. 6d. *Viâ* Southampton: 1st class, £15 16s. 0d.; 2nd class, £10 15s. 9d.

LUGGAGE.—56 lb. are allowed free between London and the Swiss frontier, each way ; in Switzerland and Italy all registered luggage must be paid for.

ROUTE VII.

Going *viâ* Paris, Simplon Tunnel, &c., returning *viâ* Chiasso, St. Gothard, and Paris.

1256.—London, Paris, Dijon, Lausanne, Montreux, Simplon, Stresa, Baveno, Milan, Genoa, Pisa, Florence, Bologna, Venice, Verona, Milan, Como, Chiasso, Lugano, St. Gothard, Goeschenen, Fluelen, Arth Goldau (for the Rigi), Lucerne, Bâle, Paris, London. (Valid 30 days, Milan to Milan.) *Viâ* Calais or Boulogne : 1st class, £16 18s. 3d. ; 2nd class, £11 18s. 3d. *Viâ* Dieppe : 1st class, £15 8s. 9d. ; 2nd class, £10 16s. 3d. *Viâ* Southampton : 1st class, £14 19s. 3d. ; 2nd class, £10 9s. 9d.

1260.—Same as 1256, but including Rome. (Valid 30 days, Milan to Milan.) *Viâ* Calais or Boulogne : 1st class, £18 5s. 9d. ; 2nd class, £12 13s. 0d. *Viâ* Dieppe : 1st class, £16 16s. 3d. ; 2nd class, £11 10s. 6d. *Viâ* Southampton : 1st class, £16 7s. 0d. ; 2nd class, £11 4s. 9d.

1260r.—Same as 1256, but including Rome and Naples. (Valid 30 days, Milan to Milan.) *Viâ* Calais or Boulogne : 1st class, £20 5s. 6d. ; 2nd class, £14 1s. 6d. *Viâ* Dieppe : 1st class, £18 16s. 6d. ; 2nd class, £12 18s. 9d. *Viâ* Southampton : 1st class, £18 7s. 0d. ; 2nd class, £12 12s. 9d.

LUGGAGE.—56 lb. are allowed free between London and the Swiss frontier, each way ; in Switzerland and Italy all registered luggage must be paid for.

NOTE.—Single Journey Tickets in various combinations for all parts of the Continent and the East are also supplied by THOS. COOK & SON.

IMPORTANT NOTICE.

THOS. COOK & SON'S *Tickets are available for one or more passengers to travel by any train any day, and do not compel the holders to travel in parties.*

FESTIVALS, PARDONS, FÊTES, FAIRS, ETC.

[SOME time since, a good article in *Macmillan's Magazine* called attention to the want of a **Traveller's Calendar**, which should indicate the principal Festivals, etc., on the Continent of Europe. The present list is founded upon the data given in that article, and it is hoped it will be found useful. The Editor will feel much indebted to travellers who will kindly favour him with information of other events to add to the list.

Visitors to Brittany are recommended to arrive at the place, to secure accommodation, a day or two before the date of the Pardon, or Festival, as the pilgrims arrive the day before, and the ceremonies commence at daybreak.]

PLACE.	DATE.	DESCRIPTION.
Adelsberg ...	Whit - Monday	Peasants' Ball in the Caverns. Illuminated.
Aix-la-Chapelle	July 10-24 ...	Free exhibition of Relics in Cathedral every 7 years. Next Exhibition, 1916.
Alassio ...	Christmas Eve	Blessing the lambs.
Alençon ...	Feb. 2... ..	Great Horse Fair.
Amsterdam ...	Whitsun-week 2nd Monday in Sept.	The "Niederrheinische Musikfest." Festivities of the Kermesse commence, and continue for a fortnight.
Annecy (Savoy)	Jan. 29 ...	Festival of St. Francis de Sales.
Antwerp ...	Sunday follow- ing Aug. 15	Kermesse, Procession of Giant in Rubens' Car. Carnival for three days preceding Ash-Wednesday.
Assisi ...	Aug. 1 and 2...	Grand Festivals.
	Oct. 14 ...	Festival of St. Francis.
Audièrne ...	3rd Sunday after Easter	Pardon.
Augsburg ...	April 10 ...	Commencement of Fair, which continues for a fortnight.
Auray ...	Whitsuntide ...	Pardon.
	July 26 ...	Pardon of Ste. Anne.
Ste. - Anne - d'Auray	July 26 ...	Pardon of Ste. Anne.
Avellino ...	Whit - Sunday and Sept. 7	Pilgrimage to Monte Vergine. Popular <i>Fêtes</i> . At Mercogliano, dances of peasants (5 days).
Bari (S. Italy) ...	May	<i>S. Nicholas</i> . Pilgrimage to shrine. Miraculous manna exuded.
Basle ...	Aug. 25 ...	Commemoration of battle of St. Jacques.

FESTIVALS, PARDONS,

PLACE.	DATE.	DESCRIPTION.
Batersalp (Switzerland)	July 25th, or Sunday following	Wrestling Matches.
Beaucaire (near Tarascon)	July	Great Fair.
Belon (Pont Aven)	Sept. 3 ...	Procession.
Bénodet ...	Trinity Sunday	Pardon.
Bergamo ...	Middle Aug. to middle Sept.	Fair.
Berhet ...	Last Sunday in Sept.	Pardon.
Bernay ...	Passion Week	Horse Fair.
	July 8... ..	Wool Fair.
Beuzec - Cap - Sizun	5th Sunday after Easter	Pardon.
Beuzec Conq ...	Last Sunday in Sept.	Pardon.
Binic ...	August 15 ...	<i>Fête</i> , Notre Dame de la Cour. Great Fair follows.
Black Forest ...	End Aug., beginning Sept.	"Raft Parties" at Wildbad and elsewhere.
Bodilis ...	Ascension Day	Pardon.
Bologna ...	Dec. 3 .	<i>St. Francis Xavier. Fête.</i>
	Sat. before Ascension Day	Picture of the Madonna di San Luca. Procession to the Cathedral.
	2nd, 3rd, 4th Sunday of June	Festa dell' Addobbo. Procession of children.
Bordeaux ...	March and October	Fairs, lasting 15 days.
Boulogne-sur-Mer	March	Benediction of the Sea.
Bra ...	Sept. 8 ...	Pilgrimage to Sanctuary of Madonna dei Fiore.
Brasparts ...	1st Sunday in Sept.	Pardon.
Bremen ...	Nov. 6 ...	Festival.
Bruges ...	1st Sunday in Lent	Great day of the Carnival.
	1st Sunday in May	Festival.
	1st Monday after 2nd May	Procession of the "Saint-Sang."
Brussels ...	Jan. 8... ..	<i>Ste. Gudule.</i> Festival at Ste. Gudule.
	July 13, or Sunday following	Procession of miraculous wafers in Ste. Gudule.
	July-Aug. ...	Kermesse.
	Sept. 23 ...	Requiem Mass in Ste. Gudule.
		<i>Fêtes de Septembre</i> from 23-26.
Bulat-Pestivien (near Guingamp)	Sept. 8 ...	Pardon.

PLACE.	DATE.	DESCRIPTION.
Caen	2nd Sunday after Easter	Great Fair, lasting a fortnight.
Camaret ..	Aug. 5-9 ... 1st Sunday after Trinity	Historical Procession and fêtes. Benediction of the Sea.
Cancello (S. Italy)	July 26 ...	Annual Festival in honour of S. Paulinus, who invented church bells. Games, processions, etc.
Capri	May 14 ... Sept. 7 and 8 ... Sept. 15 ...	Festival San Costanzo. Festival Virgin Mary. Festival Madonna della Libera.
Carantec ...	Whit-Monday	Pardon.
Carhaix ...	Nov. 2 ...	Fair and Cattle Market.
Carnac	Sept. 13 ... 2nd Sunday in September	<i>Fête</i> and Benediction of Cattle. Pardon of St. Cornély.
Carnoët near Quimperlé	Whit-Monday July 26 .. Aug. 15 ...	Pardon of St. Maurice. Petit Pardon. Grand Pardon.
Catania (Sicily) ...	Feb. 3-5 ... Aug. 18-21 ...	Festival of Sta. Agata. Festival of Sta. Agata.
Châteauneuf ...	Last Sunday in July	Pardon.
Clohars-Carnoët	See Carnoët.	
Coadry	1st Sunday after Trinity	Pardon.
Coadut	1st Sunday in Advent	"Pardon des Coqs."
Coat-e-Mal ...	3rd Sunday in August	Pardon.
Coire (Chur) ...	Ascension Day	Popular <i>Fêtes</i> .
Cologne ... ..	... ..	Carnival for three days before Ash-Wednesday.
Combrit	Whitsun-week 2nd Sunday in September	The "Niederrheinische Musikfest." Pardon.
Concarneau ...	Whit-Monday	Pardon of St. Anne and Procession of Boats.
Coray	Whit-Sunday ...	Pardon.
Courtrai (Belgium)	... ..	Carnival for three days before Ash-Wednesday.
Dinan	2nd Thursday in Lent	Great Fair, lasting 15 days.
Dirinon	2nd Sunday after Trinity	Pardon.
Douarnenez ...	Last Sun. in July June 20 ...	Pardon. Procession. Fishing Fleets and Sea blessed by the Clergy.
Echternach ...	Whit-Tuesday	Dancing and Jumping Procession to propitiate St. Vitus.
Einsiedeln (Switzerland)	Jan. 21 ... Sept. 14 ...	Festival of St. Meinrad. ... Festival of the Engel Weihe. Mass out of doors. Illuminations.

FESTIVALS, PARDONS,

PLACE.	DATE.	DESCRIPTION.
Engstlenalp (nr. Meiringen)	July 26, or Sunday following	Wrestling Matches.
Ennetegg (in the Entlebuch)	Last Sunday in Aug., 1st Sunday in Sept.	Wrestling Match.
Étretât ...	Ascension Day	After High Mass, procession, and Priests bless the Sea.
Falaise ..	Aug. 15-25	Horse Fair.
Fiesole ...	July 6 ...	<i>San Romolo</i> , Patron Saint of Fiesole. Fair.
Florence ...	Easter Eve	Fireworks in Piazza del Duomo. "Lo scoppio del Carro."
	March 25	<i>Annunciation</i> . Festival at Annunziata Church.
	June 23	<i>Eve of St. John</i> . Races and Fireworks.
	June 24	<i>St. John Baptist</i> . High Mass in Duomo. Races. Illuminations.
	Aug. 10	<i>St. Lorenzo</i> . Festival in all Churches in Italy bearing his name.
	Aug. 15	<i>Assumption of Virgin</i> . Musical Services. Decorations.
	Sept. 8	<i>Nativity of Virgin</i> . "Rificolone," and decoration of street altars. Carnival preceding Lent.
Folgoët, Le ...	The Assumption	Pardons, August 15 and 1st Sunday in September.
Furnes ...	Last Sunday in July	Procession, and Stations of the Cross.
Gaberic ...	2nd Sunday in Sept.	Pardon.
Genazzano (Sabine Hills)	April 26	Pilgrimages.
Genoa ...	June 24	<i>St. John Baptist</i> . Relics carried in procession in Cathedral.
Genzano (near Albano)	Corpus Christi	Floral Festival—very picturesque.
Ghent ...	2nd Sunday in July	Festival. Kermesse.
Gouesnach ...	Sept. 25	Pardon of St. Cadou.
Gouezec ...	Whit-Thurs day	Pardon.
Goulien ...	1st Sunday in July	Pardon.
Gourin ...	Last Sunday in Sept.	Pardon of St. Hervé. Offerings of Sheep.
Gratz ...	Aug. 12	Pilgrimage to Mariazell.
Gravina (S. Italy)	April 20	Great Fair.
Guerslescin ...	4th Sunday in July	Pardon.
Guern ..	Aug. 15	Pardon.
Guidel ..	1st Sunday in Oct.	Pardon.

PLACE.	DATE.	DESCRIPTION.
Guilers ...	2nd Sunday in Aug.	Pardon.
Guingamp ...	Sat. before and 1st Sunday in July	Procession at night. Pardon of Notre Dame de Bor Secours.
Guipavas ...	1st Sun. in May	Pardon.
Guisseny ...	Aug. 15 ...	Pardon.
	3rd Sunday in Sept.	Pardon.
Haarlem ...	1st Sun. Aug. to 2nd Mon. following	Kermesse.
Hal (Belgium) ...	Whit-Monday	Pilgrimages.
Hasselt ...	Aug., 1898, and every 7 years	Remarkable <i>Fête</i> . "Virga Jesse."
Huy ...	May ...	Fair (nine first days).
Irvillac (Finistère)	3rd Sunday in Oct.	Pardon.
Kaltbad ...	Aug. 10 ...	Festival.
La Forêt ...	The two Sundays following the <i>Fête</i> of Ste. Anne	Pardon.
Laghet (near La Turbie)	Trinity Sunday	Pilgrims.
Lagonna ...	2nd Sunday in Sept.	Pardon.
La Martyre (between Landivisiau and Landerneau)	2nd Sunday in July	Pardon. Horse Fair.
Lanbellec ...	2nd Sunday in Sept.	Pardon.
Landeleau ...	Whit-Monday	Pardon.
Landerneau ...	2nd Sunday in July	Pardon. (See St. Eloi.)
Landearzec ...	Easter Tuesday	Pardon.
Landévennec ...	Ascension Day	Pardon.
Landrilec ...	1st Sun. in July	Pardon.
Laneufret ...	4th Sun. in Sept.	Pardon.
Langolen ...	2nd Sun. in Aug.	Pardon.
Lanhouarneau	Sunday after June 17	Pardon.
Lanriec ...	2nd Sunday in Sept.	Pardon.
Lanriyoaré ...	4th Sunday in Sept.	Pardon : Pilgrims visit Cemetery on their knees.
Larmor ...	June 24, and following Sun.	Pardon, and Horse Races.
La Roche ...	4th Sunday in July	Pardon.

FESTIVALS, PARDONS,

PLACE.	DATE.	DESCRIPTION.
La Roche Meurice (near Landerneau)	Ascension Day	Pardon.
La Turbie (<i>see</i> Laghet).		
Le Cloître ...	4th Sunday after Easter	Pardon.
Le Conquet (near Brest)	3rd Sunday in Sept.	Festival and Procession of Fishing Boats.
Le Faouët ...	Last Sunday in June	Pardon of Ste. Barbe.
Le Folgoët ...	Aug. 29 ...	Horse Fair. Frequent pilgrimages and Horse Fairs.
Leipsig ...	Jan. 1 . . . 2nd Sunday after Easter	Fair commences. Great Fair begins. Lasts three weeks.
Le Légué ...	Sept. 29 ... 1st Sunday in Feb.	Fair. Fishing Fleet blessed by Bishop.
Lesneven ...	... ..	Pilgrim resort of Le Folgoët.
Liège ...	Feb. 10 . .	Musical Festival commemorating birth of Grétry.
Locarno ...	Sept. 8 ...	<i>Nativity of Virgin.</i> Fair.
Locmaria en Plougoumelen	3rd Sunday in Sept.	Pardon.
Locronan .	2nd Sunday in July, 1911, and every 6th year	Pardon of St. Ronan.
	Last Sunday in Sept.	Petit Pardon of St. Ronan.
Loctudy ...	Sunday after May 11	Pardon.
	2nd Sunday in Aug.	Pardon.
Longuidec ...	2nd Sunday in July	Pardon.
Loreto ...	Dec. 10 ...	Great Festival at the "Holy House."
Lorient (Ile de Groix)	June 29 ..	<i>St. Peter.</i> Blessing the Sardine Fishermen's Fleet.
Louvain ...	Feb. 9 ... May 26 ...	<i>St. Apollonia.</i> Festival. Pilgrimages.
	2nd Sunday in July	Festival.
	September ...	Fair (ten days).
Lucerne ...	Sunday after Ascension	Festival at Tell's Chapel. Crowds in boats.
	Thursday before Ash-Wed.	Quaint and curious procession.
Lugano ...	June and Sept.	Fair.
Lugo (Ravenna)	Sept. 1-19 ...	Fair.

PLACE.	DATE.	DESCRIPTION.
Luxembourg ...	Aug. and Sept.	Fair in the Neuthor.
Malines ...	1st Sunday in July	<i>St. Rumbold</i> . Festival.
	July and Oct...	Fairs.
Manfredonia (nr. Foggia)	May 8...	Pilgrimage to Church of St. Michael.
Mantua ...	Aug. 15	<i>Assumption of Virgin</i> . Pilgrimage to Sta. Maria delle Grazie.
Marsala ...	Monday Thursday	Procession.
Marseilles ...	June 16	Festival of Sacred Heart, commemorating the staying of the plague, 1720.
	Aug. 15	<i>Assumption of the Virgin</i> . Procession of the silver statue.
Meilars ...	1st Sunday in July	Pardon.
Meiringen ...	1st Sunday in Aug.	Wrestling Matches at the Stadthalp, and on Aug. 10 at the Tannalp.
Mellili (Sicily) ...	1st and 2nd May	Processions. Festival of St. Sebastian.
Mespaul ...	June 24, and following Sunday	Pardon.
Messina ...	June 3	Festival of the Madonna della Lettera.
	Aug. 15	<i>Assumption of Virgin</i> . Festival of "La Vara."
Milan ...	May 3	<i>Invention of the Cross</i> . Procession through the city.
	Nov. 4	<i>San Carlo Borromeo</i> . Grand Fête. Carnival. Preceding Lent.
Moncalieri (near Turin)	Oct. 29 and Nov. 14	Cattle Fair.
Moncontour ...	Whit-Monday	Pardon and Pilgrimage of St. Mathurin. Cattle touched by the reliquary of the Saint. Dancing during four days.
Monte Santangelo (near Manfredonia)	May 18	Festival of St. Michael.
Morlaix ...	June. Oct.	Races. Horse Fairs.
Munich ...	Monday before Ash-Wed.	The "Metzersprung"—a curious performance.
	Good Friday	Pergolesi's Stabat Mater at Jesuits' Church.
	Corpus Christi	Procession of Guilds. Open-air services.
Naples ...	Jan. 17	Feste di St. Antonio Abate. Blessing of domestic animals.
	Easter Sunday	Pilgrimage to Antignano and Poggio Reale.

PLACE.	DATE.	DESCRIPTION.
Naples	1st Sunday in May	Liquefaction of Blood of St. Januarius.
	Ascension Day	<i>Fêtes</i> at Scarfati and Carditello.
	Whit-Sunday	Festival of the Madonna on Monte Virgine, near Avellino. Return of the Pilgrims on Whit-Monday.
	Whit-Monday	Festival at Shrine of Madonna dell' Arco.
	1st Sunday in June	Festival of the Constitution. Fireworks at Villa Nazionale.
	Corpus Christi	Festival at Sta. Chiara. Parade of troops.
	Aug. 15 ...	<i>Assumption of Virgin.</i> Festival at Capodimonte.
		<i>Assumption of Virgin.</i> Pilgrimage to Massa Lubrense, near Sorrento.
	Sept. 7, 8 ...	<i>Nativity of Virgin.</i> Festival of the Vergine de Piedegrotta. A variety of curious entertainments, including the Tarantella dance.
	Sept. 19-26 .	Liquefaction of Blood of St. Januarius. Great Festival.
	Dec. 16 ...	Liquefaction of Blood of St. Januarius. Feast of his "Patrocinio."
	Dec. 24 ...	"Presepe" (<i>i.e.</i> , manger) in all churches and houses.
Nepomuk	May 16 ...	Pilgrimage to birthplace of St. John Nepomuk (between Prague and Nuremberg).
Nivelles (Belgium)	Whit-Monday	Procession.
Nola	July 26 ..	Festival St. Paulinus. Procession.
Ober Ammergau	1st Sunday in June	And each succeeding Sunday till end of September. Passion Play. Every 10 years. Representation in 1910.
Ostend	Corpus Christi	Blessing the Sea.
Padua	Jan. 17 ...	<i>St. Anthony.</i> Festival.
Palermo	July 11-15 ...	Festival of Sta. Rosalia. Cathedral illuminated on last day of Festival.
	Sept. 4 ...	Pilgrimage to Monte Pellegrino.
Paris	Jan. 1 ..	<i>Circumcision.</i> General holiday. Display of <i>étrennes</i> .
	July 14 ...	National <i>Fête</i> .
	Nov. 2 ...	<i>All Souls.</i> Crowds visit Père la Chaise.
Penhars	Ascension Day	Pardon.
Penmarch	1st Sun. in July	Pardón of Ste. Nonna.
Penzé (near St. Pol de Léon)	Michaelmas ...	Marriage Fair.
Pesth	Aug. 20 ...	Festival of St. Stephen of Hungary.

PLACE.	DATE.	DESCRIPTION.
Plsa ...	June 16 ...	Festival of "La Luminara." Once in three years.
Plébannalec ...	1st Sunday in Aug.	Pardon.
Pleyben ...	Trinity Sunday 1st Sunday in Aug.	Pardon. Horse Races.
Ploërmel ...	Whit-Tuesday, 1st Sunday after Trinity, and Sept. 8	Pardon and Pilgrimage of Notre Dame and of St. Armel.
Plomodiern ...	Last Sunday in July	Pardon.
Plonéis ...	Whit-Monday	Pardon.
Plonéour ...	1st Sun. in July	Pardon.
Plonévez - Porzay	Aug. 15 2nd Sunday after Easter	Pardon.
	Last Sunday in July	Pardon.
Ploudalmézeau	1st Sunday in July	Pardon.
Plouédern ...	1st Sunday after Trinity	Pardon.
Plouescat ...	2nd Sunday in Sept.	Pardon.
Plougasnou (<i>see</i> St. Jean du Doigt).		
Plougastel ...	June 24, Aug. 15	Pardon of St. John. Fair of Singing Birds.
Plougastel - Daoulas	Easter Monday	Pardon.
Plougastel St. Germain	1st Sunday in July	Pardon.
Plougonnec ...	Ascension Day	Pardon.
Plougoumelen	1st Sunday in Aug.	Pardon.
Plougrescant (near Tréguier)	July 28 ...	Tomb of St. Gonery, Pardon and Procession.
Plouider ...	Whit-Sunday...	Pardon.
Ploujean ...	1st Sunday in June	Pardon.
Ploumelin ...	Sunday after Sept. 16	Pardon.
Ploumodiarn ...	Last Sunday in Aug.	Pardon.
Plounévez - Lochrist	Sept. 14 and following Sunday	Pardon.
Plourhan ...	Monday of Pentecost	Pardon of St. Barnabé and Fair of Birds.

PLACE.	DATE.	DESCRIPTION.
Plouzané ...	1st Sunday after Trinity	Pardon.
Plozèvet ...	Trinity Sunday, 3rd Sun. in June and 2nd Sun. in Aug.	Pardons.
Pluméliau ...	1st Sunday in Aug.	Pardon. Cattle blessed. Horse Fair.
Pointe du Van (near Troguer)	1st Sunday in July	Pardon of St. They.
Pont-l'Abbé ...	Whit-Monday	Pardon des Enfants.
Porzay ...	2nd Sunday in Sept.	Pardon.
Pouldergat ...	4th Sunday in Aug.	Pardon.
Pouldreuzic ...	1st Sunday in Aug.	Pardon.
Prague ...	May 16-24 ...	<i>St. John Nepomuk.</i> Grand Festival. Pilgrimages. Mass on great bridge.
Primelin ...	Sept. 28 ... Sunday before Midsummer day	Festival of St. Wenceslaus. Pardon of St. Eugène.
Quéménéven ...	1st Sunday after Easter	Pardon.
	Aug. 15 ...	Pardon.
Quimperlé (<i>see</i> Toulfouen)	Whit-Monday	Pardon des Oiseaux.
Rapallo ...	July 2-4 ...	Festival of Madonna dell' Orto. Illumination of the coast.
Rigi ...	July 22 ...	Pilgrimage to church on Rigi. Wrestling matches.
	Aug. 5 ...	Pilgrimage to Chapel Maria zum Schnee, Klosterli.
	Sept. 6 ...	Pilgrimage to Chapel Maria zum Schnee, Klosterli.
	Aug. 10 ...	Wrestling matches at Kaltbad.
Rome ...	[NOTE.—Many of the festivals have been altered, abandoned, or become irregular, since Rome has become the capital of Italy. Those marked with an asterisk are still observed with great pomp.]	
	Jan. 1... ...	<i>Circumcision.</i> "Papal Chapel" (i.e., service at which the Pope is present) at the Sistine. Curious ceremony at Sta. Maria in Campitelli—drawing for patron saints.
	Jan. 5... ...	Fair of the Befano. St. Eustachio.

PLACE •	DATE.	DESCRIPTION.
Rome	Jan. 6... ..	<i>Epiphany.</i> Ara Coeli Church ; procession. Benediction with the Sante Bambino from top of steps. Services in various churches throughout octave.
	Jan. 17	<i>St. Anthony's Day.</i> Blessing the beasts.
	Jan. 18	Chair of St. Peter. Procession with Pope, in St. Peter's.
	Jan. 20	<i>St. Sebastian.</i> Festival at Sant' Andrea della Valle.
	Jan. 21	* <i>St. Agnes.</i> Blessing the lambs, at Sta. Agnese fuori Mura.
	Jan. 25	* <i>Conversion of St. Paul.</i> Exhibition of his chains at San Paolo.
	Feb. 1	* <i>St. Ignatius.</i> The interesting subterranean Church of San Clemente illuminated.
	Feb. 2	<i>Purification.</i> Procession with candles in St. Peter's.
	March 9	<i>Sta. Francesca Romana.</i> Fête at the Tor de' Specchi.
	March 12	<i>St. Gregory.</i> Festival at S. Gregorio.
	March 19	<i>St. Joseph.</i> Festival of S. Giuseppe.
	March 25	* <i>Annunciation.</i> Papal Chapel. Procession of white mule. Sta. Maria sopra Minerva.
	April 23	<i>St. George.</i> Exhibition of relics. S. Giorgio in Velabro.
	April 25	* <i>St. Mark.</i> Procession from St. Mark's to St. Paul's.
	April 30	<i>St. Catherine.</i> Festival at the Minerva.
	May 3	* <i>Invention of the Cross.</i> Exhibition of relics at Sante Croce.
	May 26	* <i>St. Filippo Neri.</i> Papal Chapel, Chiesa Nuova. (The rooms occupied by the saint are open on this day.)
	June 24	* <i>St. John Baptist.</i> Papal Chapel at the Lateran. Fine musical service, and on previous evening.
	June 28	<i>Eve of St. Peter.</i> Papal Chapel, St. Peter's. Dome illuminated.
	June 29	* <i>St. Peter.</i> The Pope performs High Mass in St. Peter's. At Lateran exhibition of relics. Fireworks on Monte Pincio, etc.

Throughout the octave the Mamertine Prisons are illuminated.

FESTIVALS, PARDONS,

PLACE.	DATE.	DESCRIPTION.
Rome ...	June 30 ...	<i>St. Ignatius Loyola.</i> Festival at the Gesù.
	Aug. 1 ...	* <i>St. Peter's Chains.</i> Festival at S. Pietro in Vinculi.
	Aug. 4 ...	<i>St. Dominic.</i> Fête at the Minerva.
	Aug. 5 ...	<i>Sta. Maria ad Nives.</i> Cardinal's Chapel (<i>i.e.</i> , service at which the Cardinal is present) at Sta. Maria Maggiore. During the function white flowers are showered from the roof of the Borghese Chapel.
	Aug. 15. ...	* <i>Assumption of the Virgin.</i> Sta. Maria Maggiore. High Mass in presence of the Pope. Benediction from balcony.
	Sept. 8 ...	* <i>Nativity of Virgin.</i> Papal Chapel at Sta. Maria del Popolo.
	1st Sunday in October	<i>Rosary Sunday.</i> Procession from the Minerva. Fêtes, etc., throughout the month on Sundays and Thursdays on Monte Testaccio.
	Nov. 1 ...	* <i>All Saints.</i> Feast at S. Lorenzo. Curious scenes in the cemeteries throughout the octave.
	Nov. 4 ..	* <i>San Carlo Borromeo.</i> Papal Chapel at San Carlo in Corso.
	Nov. 22 ...	<i>Sta. Cecilia.</i> Festival at Sta. Cecilia. Illumination of Catacomb of St. Calixtus, where St. Cecilia was buried.
	Nov. 23 ..	* <i>St. Clemente.</i> Festival and illuminations, Subterranean Church of S. Clemente.
	Dec. 3 ...	<i>St. Francis Xavier.</i> Fête at the Gesù.
	Dec. 4 ...	Military Mass at Sta. Maria Traspontina. Fête of artillerymen.
	Dec. 8 ...	<i>Immaculate Conception.</i> Papal Chapel in the Sistine.
	Dec. 24 ...	<i>Christmas Eve.</i> Procession of Holy crib in Sta. Maria Maggiore. Night services at Sistine, Vatican, etc.
	Dec. 25 ...	<i>Christmas Day.</i> Pope performs High Mass at St. Peter's. Festival of the "Presepe" at the Ara Cœli. Sermons by boys for ten subsequent days,

PLACE.	DATE.	DESCRIPTION.
Rome ...	Dec. 26 ...	<i>St. Stephen.</i> Fête, San Stefano Rotondo. "Te Deum" at the Gesù. Pope and Cardinals present.
	Dec. 27 ...	<i>St. John the Evangelist.</i> St. John Lateran.
	Dec. 31 ...	<i>St. Sylvester.</i> At his church, and "Te Deum" at the Gesù.
	Holy Week ...	Noble ladies wash the feet of pilgrims each evening at the Trinità dei Pellegrini. <i>Wednesday.</i> The "Tenebræ"—an interesting service, at which the lights are gradually extinguished while the story of the Passion is rehearsed. "Miserere" sung in the Sistine Chapel. Pope present. <i>Thursday.</i> Sistine Chapel, High Mass. Procession of the Pope to the Pauline Chapel, which is illuminated. St. Peter's—the Pope blesses the people from the balcony; washes the feet of thirteen priests; serves thirteen priests at table. "Tenebræ" and "Miserere" in Sistine. Illumination of the various chapels. <i>Good Friday.</i> "Tenebræ" and "Miserere." Adoration of relics in St. Peter's by the Pope. <i>Saturday.</i> Jews baptised in baptistery of Constantine. In the evening, service at St. Peter's.
	Easter Sunday	Pope borne to St. Peter's, where he celebrates Mass. Blowing of the silver trumpets. Benediction from balcony. Illumination of dome.
	Easter Monday	Fêtes, fireworks, etc.
	Carnival ...	Begins Saturday week before Ash-Wednesday, and continues till Shrove Tuesday. Masquerades and horse-racing daily. On the last evening, lighting and blowing out tapers.
	Ash-Wednesday	Ashes are sprinkled on the heads of the Cardinals in St. Peter's. High Mass.
	3rd Sunday in Lent	Exhibition of relics at San Lorenzo.
	4th Monday in Lent	Feast of the Santa Quattro Incoronati at their Basilica.

PLACE.	DATE.	DESCRIPTION.
Rome ...	Palm Sunday...	The Pope carried round St. Peter's. Consecration of Palms.
	Rogation Days	Processions.
	Ascension Day	Papal Chapel at Lateran. Benediction by the Pope from the balcony.
	The GREAT NATIONAL FESTA, celebrated with music, illuminations, etc., etc., are—	
	1st Sunday in June	Celebration of the Constitution.
	Sept. 20 ...	Anniversary of the Liberation of Rome. Processions, etc.
	Oct. 2... ..	Anniversary of the Plebiscite.
	Etc., etc., etc.	

Every visitor should consult the Calendar, and also local authorities, as there is scarcely a day when there is not some ecclesiastical celebration of interest going forward somewhere in Rome.]

Roscoff ...	Aug. 15	Pardon.
Rosporden ...	2nd Sun. in July and last Sun. in Sept.	Pardon.
Rotterdam ...	2nd Monday in Aug. and 11 following days	Kermesse.
Rumengol ..	Mar. 25, Trinity Sunday, Aug. 15, Sept. 8	Women and girls do penance for safety of their sailor husbands and fathers.
Runvarec en Pabu (near Guingamp)	1st Sunday in Sept.	Pardon. Country Dances. <i>Fête</i> of St. Loup.
Sachseln ...	July 26	Wrestling Matches. (Sachseln is near Sanden, on the Brünig, Switzerland.)
Ste. Barbe (near Quimperlé)	Sundays	Various Pardons—that of the last Sunday in June, or the first Sunday after, or the Trinity, the most important.
St. Brieuc ...	May 31	Procession of Our Lady of Good Hope (Midnight).
	The day before the Races in July	Fair.
	Sept. 7 and 30	Fairs.
St. Carre (near Plouaret)	Middle June	Pardon, lasting three days.
St. Divy ..	1st Sunday after the Ascension	Pardon.

PLACE.	DATE.	DESCRIPTION.
St. Eloi (near Landerneau)	Ascension Day	Pardon of St. Eloi; horses led to Mass.
St. Herbot (near Huelgoat)	June 7 ...	Pardon and Fair.
St. Jean du Doigt (near Morlaix)	June 23 and 24	Pardon of St. John.
St. Jean Tro-limon	3rd Sunday in Sept.	Pardon.
St. Molvan ...	1st Sunday in Oct.	Pardon.
St. Moritz (Switzerland)	Sept. 21 ... Sept. 22 ...	Illuminations. Festival and High Mass at Abbey of St. Moritz.
St. Nicodème in Pluméliau	1st Sunday in Aug.	Pardon. Cattle blessed. Horse Fair.
St. Nicolas des Eaux	1st Saturday in Aug.	Pardon of St. Nicodemus. Curious ceremony with cattle.
St. Anne d'Auray	July 26 ...	Pardon of Ste. Anne.
Ste. Anne la Palue (7 miles from Douarnez)	Last Sunday in August, and the preceding Saturday	Pardon.
Salerno ...	Sept. 20-21 ...	Festival of St. Matthew—fireworks and illuminations.
Scafati (near Pompeii)	Aug. 15 ...	Festival. Madonna of the Bath.
Schopfheim (Switzerland)	June 29 ... Sept. 29 ... 1st Sunday in Oct.	Wrestling Matches. Wrestling Matches. Wrestling Matches.
Seealp (near Appenzell)	July 6... ...	Or Sunday following that date. Wrestling Matches.
Sempach (near Lucerne)	July 8... ...	Commemoration of victory on battle-field.
Siena ...	April 30 ... July 2 and Aug. 16	<i>St. Catherine.</i> Festival. Processions and Horse Races (Il Palio).
Sinigaglia (S. Italy)	July	Great Fair.
Sizun (near Landerneau)	Last Sunday in July	Pardon of St. They.
Sorrento ...	Good Friday ... Aug. 15 ...	Procession. <i>Fête</i> at S. Maria a Castello. Illumination of Positano. <i>Fête</i> at Massa Lubrense.
Spezet ...	Whit-Sunday...	Pardon.
Spezia ...	Aug. 15 ...	<i>Assumption of Virgin.</i> Festival at the Church of the Madonna di Soviore.

PLACE.	DATE.	DESCRIPTION.
Stadtalp (near Meiringen) ...	1st Sunday in Aug.	Wrestling Match.
Stuttgart ...	Sept. 28 ...	Volksfest at Cannstadt.
Tannalp (near Meiringen) ...	Aug. 10 ...	Wrestling Match.
Taulé ...	Sept. 3 ...	Pardon.
Tivoli ...	May 8 ...	<i>S. Michele</i> . Festival.
Torre del Greco	June ...	Festival Dei Quattro Altari.
	Corpus Christi Day	Festival.
Toulfouen (near Quimperlé)	Whit-Monday	Pardon des Oiseaux. Dances in the forest.
Trébabu ...	2nd Sunday after Trinity	Pardon.
Tréglonon ...	2nd Sunday in July	Pardon.
Trégoat ...	Sunday after Ascension Day	Pardon.
Tréguennec ...	1st Sunday after Trinity	Pardon
Trèguier (<i>see</i> Plougrescant).		
Trégunc ...	3rd Sunday in Sept.	Pardon.
Tréméoc ...	1st Sunday after Easter	Pardon of Notre Dame de Ker-goat.
Tremorvézen in Nevez	2nd Sunday in Sept.	Pardon.
Trent (Trento) . .	June 26 . .	Festival of S. Vigilius.
Trieste ...	Corpus Christi	Processions. Festivals.
Troguer (<i>see</i> Pointe du Van).		
Turin ...	Sept. 8 ...	<i>Nativity of Virgin</i> . Festival on the Superga.
Uetliberg (Zürich)	Ascension Day	Children's <i>Fête</i> .
Vannes ...	1st Sun. in Sept.	Pardon of St. Vincent Ferrier.
Varallo (Lake of Orta)	Aug. 15 ...	<i>Assumption of Virgin</i> . Pilgrimage to the Sacro Monte.
Venice ...	April 25 ...	<i>St. Mark's</i> . Grand Festival. (Festivals on all the Saints Days, and a variety of <i>Fêtes</i> of local interest.)
Vernon ...	Sept. 8 ...	Fair.
Vevey ...	August ...	<i>Fête des Vignerons</i> occasionally.
Vienna ...	May 1 ...	Popular <i>Fête</i> in the Augarten.
	June 28 ...	Pilgrims leave for Mariazell (reached from Brück, on the Semmering Railway).
	July 6 ...	Pilgrims return from Mariazell.
	Sept. 4 ...	<i>Sta. Rosalia</i> . Pilgrimage to Rosalien Chapel.

PLACE.		LATE.		DESCRIPTION.
Vienna ...	...	Sept. 8	...	Public holiday at Mariabrunn, a short distance from Vienna.
		Good Friday	...	Holy Sepulchre in all the Churches.
		Easter Eve	..	Great procession of the Court in Imperial Palace.
		Easter Monday		Pilgrimage to Antignano.
		Corpus Christi		Processions, Festivals, etc.
Vire (Normandy)		Aug. 10	...	<i>Fêtes</i> des Drapiers.
Vlaardingen (Holland)		June 14	...	Prayers for success of the herring fishery.
		June 15	...	General holiday. Fleet of herring boats sets sail.
Wengern Alp ...		1st Sunday	in	Wrestling Match.
		Aug.		
Ypres (Belgium)		1st Sunday	in	Festival.
		Aug.		

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APPENDIX.

HOTEL ACCOMMODATION COUPONS.

Originated and issued by THOS. COOK & SON.

THE HOTEL COUPONS now in operation on the Continent of Europe consist of **SIX DISTINCT SERIES**, and are specially arranged for the double object of meeting the requirements of travellers of various nationalities, and in accordance with the system of Hotel management, which varies in different parts of the Continent.

SERIES A provides for *Bedroom, Lights, and Attendance, Plain Breakfast, and Dinner at Table d'Hôte*, at the rate of 8s. or 10 francs, per day.

SERIES B provides for *Meat Breakfast, Dinner at Table d'Hôte, Bedroom, Lights, and Attendance* at the rate of 8s. 9d., or 11 francs, per day.

SERIES C provides for *Bedroom, Lights, and Attendance, Plain Breakfast, Lunch at Table d'Hôte* (where customary), and *Dinner at Table d'Hôte*, at the rate of 10s. 6d., or 13 francs, per day.

SERIES V and **W** also provide for full board, but at a superior class of hotel to that of **SERIES C**. The rate for **V** is 16s., or 20 francs, and for **W** 12s., or 15 francs, per day.

MEAT BREAKFAST COUPON.—This Coupon provides for the meal specified on it, and not for a table d'hôte lunch.

MEALS TAKEN IN HOTEL RESTAURANTS.—If meals are taken in restaurants attached to hotels a supplement is often required, the rates charged in restaurants being higher for the table d'hôte meals provided in the hotels at fixed rates.

These are the ordinary features of Continental Hotel life, all else being regarded as extras, and as such they are left to be paid for by Cash.

The Coupons are accepted at full value at one or more of the principal Hotels in each of the chief cities, towns, and places of Tourist resort in Switzerland, Italy, on the banks of the Rhine, and at a great many places in France, Germany, Holland, Belgium, Austria, etc., in accordance with the conditions printed on the coupon cover, and are so arranged that passengers can, if they wish, breakfast in one hotel, dine in another, and sleep in a third; the breakfast Coupons will, however, only be accepted separately with a small supplement.

Extra charges will be made at some of the hotels during Carnivals or special festivities.

N.B.—**ALL** the Continental Hotels in the following list accept Coupons of **Series A**, and also, with but few exceptions, **Series B** and **C**. Those Hotels which do not accept the meat breakfast Coupon (green) are not mentioned in the list of Hotels issued with **Series B** and **C**.

Hotel Coupons **A**, **B**, and **C** are accepted at the London and Paris Hotel and Refreshment Rooms, NEWHAVEN WHARF. Coupons **A**, **B**, and **C** are accepted for meals on board the GREAT EASTERN CHANNEL STEAMERS; on the LAKE OF LUCERNE (first saloon), LAKE THUN, LAKE COMO, and LAGO MAGGIORE STEAMERS; LAKE GARDA STEAMERS; on the AUSTRIAN STATE RAILWAY STEAMERS on the Lake of Constance; and on the ZEELAND STEAMSHIP COMPANY'S STEAMERS. On the RHINE STEAMERS the dinner section of the Coupons **Series A**, **B**, or **C**, will be accepted for the mid-day table d'hôte meal.

SERIES B provides for similar accommodation to that described above as applying to **Series C**, but at Hotels of the second class. These Coupons are issued at 7s. 6d., or francs 9.25, per day, and particulars, together with the separate list of Hotels at which they are available, are given on pages 16 to 23.

LIST OF HOTELS IN EUROPE

where Cook's Coupons will be accepted.

The order in which the hotels are placed in no way indicates their size or standing. At those marked * exceptional arrangements apply, details of which are given in the Coupon Cover.

This list is liable to alteration from time to time, and passengers are referred to the most recent issue of the Hotel List, which may be obtained at any of our Offices, and which contains the latest corrections, and also full information as to the supplemental charges at the different Hotels.

LIST OF HOTELS

accepting Series A, B, and C.

HOTELS IN THE RIVIERA.—All the hotels in the Riviera on this list are closed during the summer months, except the Beau Rivage and the Hotel Terminus at Nice, the Hotel de Londres and the Hotel d'Albion et du Littoral at Monte Carlo, and the Hotel Continental et des Bains at St. Raphael.

FRANCE, FRENCH SAVOY AND CHANNEL ISLANDS.

<i>Aix-les-Bains</i> —International Palace Hotel	<i>Belfort</i> —Grand Hotel de l'Ancienne
" Grand Hotel Louvre et	Poste
" Savoy	<i>Bellegarde</i> —Hotel de la Poste
" Grand Hotel et Restaurant	<i>Besancon</i> —Grand Hotel des Bains Salins
du Mont Revard	<i> Biarritz</i> —Hotel de Bayonne-et-Metropole
Hotel du Pavillon	<i> Blois</i> —Hotel de France
<i>Albertville (Savoy)</i> —Hotel Million	" Hotel du Chateau
<i>Ajaccio (Corsica)</i> —Grand Hotel d'Ajaccio et	<i>Bordeaux</i> —Hotel de France
Continental	<i>Boulogne</i> —*Grand Hotel Christol and
Grand Hotel de France	Bristol
<i>Allevard-les-Bains</i> —Grand Hotel des Bains	<i>Boulogne-les-Bains</i> —Hotel des Bains
<i>Amiens</i> —Hotel de l'Univers	<i>Bourg d'Oisans (Isere)</i> —Hotel de l'Ober-
<i>Amphion (Lake of Geneva)</i> —Grand Hotel	land Français
des Bains	<i>Bourg-en-Bresse (Ain)</i> —Grand Hotel de
<i>Angers</i> —Grand Hotel	France
<i>Angouleme</i> —Grand Hotel du Palais	<i>Brest</i> —Hotel des Voyageurs
<i>Annecy</i> —Grand Hotel d'Angleterre et	<i>Briancon</i> —Grand Hotel de Briancon
Grand Hotel	<i>Brides - les - Bains</i> —Grand Hotel des
<i>Antibes</i> —Grand Hotel	Thermes
<i>Arcachon</i> —Hotel des Pins et Continental	<i>Caen</i> —Hotel de la Place Royale
Grand Hotel de France	" Hotel d'Angleterre
<i>Argeles-Gazost</i> —Hotel de France	<i>Calais</i> —Grand Hotel
<i>Aries</i> —Hotel du Forum	<i>Cancale</i> —Hotel du Guesolin
<i>Avignon</i> —Grand Hotel de l'Europe	<i>Cannes</i> —Hotel Splendid
<i>Avranches</i> —Hotel de France	" Hotel Grande Bretagne
<i>Bagneres de Bigorre</i> —Grand Hotel Beau	" Hotel de la Plage
Sejour	" Hotel de Hollande et de Russie
<i>Bagneres de Luchon</i> —Grand Hotel	" Hotel Pavillon
" * Grand Hotel des	<i>Carcassonne</i> —Hotel St. Jean Baptiste
Bains	<i>Cauterets</i> —Hotel Continental
" Grand Hotel de	<i>Cerbere</i> —Buffet de la Gare
Luchon et du Casino	<i>Cette</i> —Grand Hotel
<i>Bagnoles de l'Orne</i> —Hotel de Paris	<i>Chalons s. Marne</i> —Hotel de la Haute Mere
<i>Bayonne</i> —Hotel du Commerce	Dieu
Hotel Saint Etienne	<i>Chambery</i> —Grand Hotel de France
<i>Beaulieu</i> —Hotel Empress	" Buffet de la Gare
" Meyer's Victoria Hotel	

HOTELS.

France and French Savoy—continued

Chamonix—Grand Hotel d'Angleterre
 " Hotel Royal et de Saussure
 " Hotel Mont Blanc
Chartres—Hotel de France
Cherbourg—Hotel de l'Aigle et Angleterre
 " Grand Hotel du Casino
Clermont-Ferrand—Hotel de la Poste
Compiègne—Hotel de la Cloche
Contrexeville—*Hotel de l'Etablissement
Dieppe—Grand Hotel
 " Wharf Buffet
Dyon—Hotel de la Cloche
 " Hotel Jura
Dinan—Hotel de Bretagne
Dunkirk—Hotel du Chapeau Rouge
Echelles—Hotel Durand
Epernay—Hotel de l'Europe
Épinal (Vosges)—Hotel de la Poste
Étretat—Hotel Hauville
Evian—Hotel du Helder
Evreux—Hotel du Grand Cérif
Fecamp—Grand Hotel des Bains et de Londres
Gap—Hotel du Nord
Gavarnie (Hautes Pyrenees)—Hotel du Cirque et de la Cascade
Gerardmer—Grand Hotel du Lac
Granville—Grand Hotel
 " Hotel du Nord et des Trois Couronnes
Grenoble—Grand Hotel
 " Grand Hotel Moderne et des Trois Dauphins.
Guernsey—*Gardner's Royal Hotel
Havre—Hotel Continental
 " Hotel de Normandie
Hendaye (Basses Pyrenees)—Grand Hotel
 " Hotel de France et d'Angleterre
Hyerès—Hotel des Iles d'Or
 " Grimm's Park Hotel
Jersey—Grand Hotel
La Baule—Hotel Royal
La Bourboule—Hotel de l'Etablissement
 " Grand Hotel
La Grave—Hotel de la Meije
Le Fayet-St. Gervais (Haute Savoy)—Terminus Hotel
 " Buffet de la Gare
Le Mans—Hotel de France
Le Puy—Hotel des Ambassadeurs
Les-Grandes-Dalles—Grand Hotel de la Plage
Lille—Hotel de l'Europe
Limoges—Hotel Caillaud et de la Paix Réunis
Lion-sur-Mer—Grand Hotel
Lourdes (Hautes Pyrenees)—Hotel Royal
 " Grand Hotel Heins
 " Grand Hotel du Boulevard
 " Hotel de la Grotte
Lovagny—Hotel des Gorges du Fier
Luxeuil-les-Bains (Vosges)—Grand Hotels
 " Metropole, du Parc, des Thermes
Luz (Hautes Pyrenees)—Grand Hotel de l'Univers
Lyons—Grand Hotel du Globe
 " Grand Nouvel Hotel

Lyons Perrache—Station Buffet
Macon—Grand Hotel de l'Europe et d'Angleterre
Marselles—Hotel du Louvre et de la Paix
Martigny-les-Bains (Vosges)—Hotel International
Menton—Hotel Bristol.
 " Hotel Prince de Galles
 " Hotel de Menton
 " Hotel Grande Bretagne
Mers—Hotel du Casino
Modane—Hotel International
 " Station Buffet
Monaco (C. ndamine)—Hotel Bristol
Monte Carlo (Monaco)—Hotel Savoie
 " Hotel de Londres
 " Hotel d'Albion et du Littoral
Montpellier—Grand Hotel
Mont St. Michel—Etablissements Poulard Réunis
Nantes—Hotel de France
Nice—Grand Hotel
 " Hotel Beau Rivage
 " Hotel Metropole
 " Queen's Hotel
 " Hotel du Rhin
 " Hotel Terminus
 " Station Buffet (Meal Coupons only)
Nice (Cimiez, France)—Hotel Pavillon Victoria
Nîmes—Grand Hotel de Luxembourg
Orleans—Hotel Terminus
Parame—Grand Hotel
 " Bristol Palace Hotel
Paris—† Grand Hotel Terminus
 " † Hotel du Palais d'Orsay
 " Hotel St. Petersbourg
 " Hotel Dominici
 " Hotel du Louvre
 " Hotel Londres et New York
 " Hotel Magenta
 " Hotel de Calais
 " Hotel de la Trémoille
 " Hotel Malesherbes
 " Hotel d'Autriche
 " Hotel Burgundy
 " Hotel de Castille
 " Hotel Terminus du Nord
 " Hotel du Palais, 28, Cours la Reine
 " Windsor Hotel
 " Hotel Ste. Anne
 " Hotel International, 60, Avenue d'Iéna, Champs Elysées

† For PARIS, Hotel Coupons at special rates are issued, as follows:—Hotel Terminus and Hotel du Palais d'Orsay—14s. 5d. and 12s. 10d. per day.

With the exception of the Hotel Londres et New York the hotels in Paris require a supplement if passengers present coupons for meals apart from those for bed. The Hotel du Louvre will only accept coupons for meals when the passenger sleeps at the hotel.

France and French Savoy—continued.

- Pau*—Hotel du Palais and Beau Sejour
Perpignan—Grand Hotel de Perpignan
Planet-sur-Argentières—Grand Hotel du Planet
Poitiers—Grand Hotel du Palais
Pontarlier—Hotel de la Poste
Quimper (Britany)—Hotel de l'Épée
Quimperle—Hotel du Lion d'Or et des Voyageurs
Rennes—Hotel de France
Reims—Grand Hotel
Roscoff—Hotel des Bains
Rouen—Hotel de la Poste
Royan les Bains—Grand Hotel
Royat les Bains—Hotel Splendide
 " Grand Hotel du Parc et Metropole
 " Grand Hotel de Lyon
Salève (Mountain Health Resort, Montnetier)—Hotel Belle Vue
Salies de Bearn (Pyrenees)—Grand Hotel du Parc
 " Grand Hotel du Chateau
Salins—Grand Hotel des Bains
St. Brieuc—Hotel de la Croix Blanche et de France Reunis
St. Gervais-les-Bains—Grand Hotel du Mont-Joly
St. Gervais-le-Village (Savoy)—Hotel Mont Blanc
St. Honore-les-Bains (Nievre)—Hotel Vaux Martin
St. Jean de Luz—*Hotel d'Angleterre
St. Jean-sur-Mer (near Beaulieu)—Hotel Panorama Palace
St. Lo—Hotel de l'Univers
St. Malo—Grand Hotel de France et Chateaubriand
 " Grand Hotel Franklin
St. Nazaire—Grand Hotel
St. Raphael—Hotel Continental et des Bains
St. Sauveur les Bains—Grand Hotel de France
St. Servan (St. Malo)—Victoria Hotel
Sens—Hotel de Paris
Soussons—Hotel de la Croix d'Or
Thonon-les-Bains—Grand Hotel des Bains
Toulon—Grand Hotel
Toulouse—Grand Hotel de l'Europe et du Midi Reunis
 " *Grand Hotel Tivollier
Tours—Grand Hotel de Bordeaux
Trouville—Hotel Bellevue
Vannes—Hotel du Commerce et de l'Épée
 " Grand Hotel de France
Vernet-les-Bains—Hotel du Portugal
 " Hotel du Parc
 " Hotel des Bains Mercader
Versailles—Grand Hotel Moderne
Vic-sur-Cere—Grand Hotel.
Vittel—Central Hotel.
Vizzavona (La Foe, Corsica)—Hotel de Monte d'Or

SWITZERLAND AND THE ALPINE DISTRICTS.

At some mountain Hotels in Switzerland two table d'hôte lunches are provided and the lunch coupons are accepted at the table d'hôte lunch, advertised at 3 francs in such cases.

- Adelboden*—Grand Hotel Kurhaus
 " Hotel National
Aigle—Grand Hotel
 " Hotel Victoria
Airolo—Hotel Motta
Alpnach-Stadt—Hotel Pilatus
Amsteg—Hotel de la Croix Blanche
Andermatt—Grand Hotel Bellevue
Anniviers—Hotel Weisshorn
Arolla—Hotel Mont Collon
Arosa—Hotel Seehof
Azenfels—Grand Hotel
Axenstein—Hotel Axenstein
Baden (Switzerland)—Hotels Hinterhof and Stadthof
Bale—Hotel Euler and Grand Hotel
 " Hotel Continental
 " Central Station Buffet
Beckenried (Lake Lucerne)—Hotel and Pension Sonne
Bellinzona—Hotel de la Poste et Schweizerhof
Bergun—Hotel Piz Aela
Berne—Hotel Belle Vue
Bez—Grand Hotel des Salines
 " Grand Hotel des Bains
Bienna—Hotel Macolin
Bouveret—Hotel de la Forêt et Casino
Brienz—Hotel de la Croix Blanche
Brigue—Hotel de la Couronne et de la Poste
 " Buffet de la Gare Internationale
Brissago—Grand Hotel
Brunig—Station Buffet (meals only)
Brunnen—Hotel Adler
 " Waldstatterhof Hotel, 4, Cantons
 " Eden Hotel and Pension
Bulle—Hotel de l'Union
Burgenstock—Park Hotel
Campfer (St. Moritz)—Hotel Campfer
Chamounix (Savoy)—See under "Hotels in France"
Chateaux d'Oex—Hotel Berthod
Chatelard Frontiere—Hotel Suisse du Chatelard
Chaux de Fonds—Hotel de la Fleur-de-Lis
Churwalden—Hotel Kurhaus Krone
Clarens—Hotel Royal
Coire—Neues Hotel Steinbock
Davos Dorf—Grand Hotel Seehof
 " Flüela Post Hotel
Davos Platz—Hotel d'Angleterre
Disentis—Disentis Hof
Eggshorn—Hotel Jungfrau
Einsiedeln—Hotel du Paon

Switzerland and the Alpine Districts—continued.

- Engelberg*—Hotel and Pension Bellevue
 Terminus
 " *Hotel Titlis
 " Park Hotel, Sonnenberg
Evolène—Hotel d'Evolène
Faido—Hotel Suisse
Faulensee-Bad—Hotel Victoria
Fiesch (Eggischorn)—Hotel des Alpes
Fins Hauts—Hotel Bel Oiseau
Fluelen—Hotel Croix Blanche et Poste
Fribourg—Hotel de la Gare
Frutigen—Hotel Bellevue
Furka—*Hotel Furka
 " Hotel Furkablich
 " Hotel Belvedere
Gemmi Pass—Hotel Wildstrubel
Geneva—Hotel de la Paix
 " Hotel Metropole
 " Hotel Bergues
 " Hotel du Lac
Gersau—Hotel Muller
Giesbach—Hotel Giessbach
Glacier du Rhone—Hotel Glacier du
 Rhone
Glion—Hotel Victoria
Goeschenen—*Grand Hotel Goeschenen
Grindelwald—Hotel Bear
 Hotel Grand Eiger
Gryon-sur-Bez—Grand Hotel de Gryon
Gstaad—Grand Hotel Alpina
Gurten Kulm (near Berne)—Hotel Gurten
 Kulm
Harder-Kulm—Restaurant Harder-Kulm
 (meals only)
Heiden—Hotel Freihof
 Hotel Schweizerhof
Hertenstein (near Lucerne)—Hotel Schloss
 Hertenstein
Hospenthal—Hotel Meyerhof
Ilanz—Hotel Oberalp
Interlaken—Hotel Metropole
 " Grand Hotel (formerly Beau
 Rivage)
 " *Hotel Jungfrau
 " *Hotel Victoria
 " Hotel National
 " Hotel Royal St. George
Iselle—Hotel de la Poste
Laax—Hotel Seehof
Lac Noir (Fribourg)—Hotel des Bains du
 Lac Noir
Landquart—Hotel Landquart et de la
 Poste
Lausanne—Hotel Gibbon
 " Hotel Eden
 " Hotel Cecil
Lauderbrunnen—Hotel Steinbock
Le Sepey (Ormonts)—Hotel de la Couronne
 et la Comballaz
Les Avants—Grand Hotel,
Leukerbad—Hotel des Alpes
 Hotel de France
Liestal—Hotel des Salines
Little Scheidegg—Hotel Bellevue
 Buffet Restaurant
Locarno—Grand Hotel
- Locarno*—Hotel du Parc
 " Hotel Metropole
Locle—Hotel Jura
Lucerne—Hotel du Cygne et Rigi
 " Hotel Victoria
 " Hotel du Lac
 " Chateau Güttsch
 " Hotel de l'Europe
 " Lake of Lucerne Steamers (meals
 only)
Lugano—Grand Hotel de l'Europe au Lac
 " Hotel St. Gotthard
 " Hotel Bristol
 " Lugano Station Buffet
Lungern—Hotel du Lion d'Or
 Hotel and Pension Kurhaus
Martigny—Grand Hotel du Mont Blanc
 Hotel Clerc
Mayens de Son—Hotel de la Dent d'Hérens
Meiringen—Hotel du Sauvage
Miringen—Hotel Beatus
Mont-Barry-les-Bains (Gruyere)—Grand
 Hotel les Bains.
Monte Generoso—Hotel Monte Generoso,
 Station Bellavista
 " Hotel Kulm, Station Vett.
 Kulm
Montreux—*Montreux Palace and Cygne
 " Grand Hotel Chateau Belmont
 " Hotel National
Morgins (Valais)—Grand Hotel des Bains
Morschach (Lake Lucerne)—Hotel Frohnall
Mt. Pelerin (near Vevey)—Grand Hotel du
 Mt. Pelerin
Munster—Hotel Croix d'Or et Poste
Murren—*Grand Hotel and Kurhaus
 " *Hotel des Alpes
Neuchatel—Grand Hotel du Lac (Rivage
 Grand Hotel Bellevue et Beau
 Hotel des Alpes et Terminus
Oberalp—Hotel Oberalpee
Ouchy—Hotel Beau Rivage
 Hotel du Chateau
Pfäfers—Hotel et Bains
Pilatus—Hotel Klimsenhorn
 " *Hotel Pilatus Kulm
Pontresina—Hotel Kronenhof
Promontogno—Hotel Bregaglia
Ragatz—Hotel Quellenhof
 " Hotel Ragatz
 " *Hotel Bristol
Reichenbachfalle—Grand Hotel des Alpes
Rigi-First—Hotel Rigi-First
Rigi-Kulm—*Hotel Rigi-Kulm
 *Hotel Schreiber
Rigi-Scheidegg—*Hotel Rigi-Scheidegg
Rochers de Naye—Hotel Rochers de Naye
Rorschach—Hotel Anker
 " Hotel Hirschen
Rosenlau (near Meiringen)—Kurhaus
 Rosenlau
Saas Fee—Hotel Bellevue
Sarnaden—Hotel Bernina
Sarnen—Hotel de l'Oberwald
Savagnino—Hotel Pianta
Saxon—Grand Hotel les Bains
 " Hotel de la Pierre à Voir

Switzerland and the Alpine Districts—continued.

Scheidegg—See "Little Scheidegg"
Schinznach—Baths of Schinznach
Schrüns (Forarlberg)—Hotel zur Tauba
Schuls—Hotel de la Poste
Schwyz—Hotel Roselli
Schynige Platte (near Interlaken)—Hotel Schynige Platte
Seelisberg—Grand Hotel Seelisberg
Sierre—Hotel Chateau Bellevue
Sils (Engadine)—Hotel Edelweiss
Silvaplana (Engadine)—Hotel Post
Simplon-Kulm—Hotel Belle Vue
Simplon Village—Hotel de la Poste
Sion—Hotel de Sion and Terminus
Soleure—Hotel de la Couronne
Sondrio—See "Italy"
Spiez—Hotel Spiezehof
Splügen—Hotel Bodenhaus
Stachelberg—Hotel Stachelberg Bad
Stalden—Hotel Stalden
Stanserhorn (Lake Lucerne)—Hotel Stanserhorn Kurhaus.
Stansstad—Hotel Burgenstock
St. Beatenberg—Grand Hotel St. Beatenberg
 " Hotel et Pension de la Poste
 " Hotel Beau-Séjour
 " Grand Hotel Victoria
St. Bernardino—Hotel Victoria [toile
St. Cergues-sur-Nyon—Hotel de l'Observa-
St. Gallen—Hotel Walhalla
St. Moritz-Dorf—Hotel Belvedere
Susten (near Leuk)—Hotel de la Souste
Tellsplatte—Hotel et Pension Tellsplatte

Territet—Grand Hotel
Territet-Chillon—Hotel Bonivard
Tete-Noire—Hotel de Tete-Noire
Thun—Hotel Belle Vue
 " Grand Hotel Thunerhof
Thuis—Hotel Post
Tiefenkasten—Hotel Julier Post
Torrentalp (s/Leukerbad)—Hotel Torrentalp
Trient—Grand Hotel de Trient
Trummelbach—Hotel Trummelbach
Unterschaken—Hotel Klausen
Urigen—Hotel Urigen
Vallée des Ormonts—Hotel des Diablerets
Vermala s/Sierre—Forest Hotel
Vernayaz—Grand Hotel des Gorges du Trient
Vevey—Hotel des Trois Couronnes
 " Grand Hotel Vevey
 " Hotel d'Angleterre
Villeneuve—Hotel Byron
Visp—Hotel de la Poste
Vitznau—Hotel Vitznauerhof
 " Park Hotel
Weggis—Hotel Bellevue
Weissenstein (Solothurn)—Kurhaus Weissenstein
Wengen—Grand Hotel and National
Zermatt—Hotel Mont Rose
Zug—Hotel du Cerf
 " Hotel Bahnhof
 " (Mountain)—Hotel Schönfels
Zuz—Hotel Concordia
Zurich—Hotel Royal Habis

ITALY AND SICILY.

Acireale—Grand Hotel des Bains
Alagna—Hotel Monte Rosa
Alassio—Grand Hotel Alassio
 Salisbury Hotel
Amalfi—Hotel Cappuccini
Anacapri—Hotel Eden Molaro
Ancona—Hotel della Pace
 " Hotel Vittoria
Aosta—Hotel Royal Victoria
Arona—Hotel St. Gothard
Assisi—Hotel Subasio
Bagni di Lucca—Hotel Continental
Baveno—Hotel Belle Vue
Bellagio—Splendide Hotel des Etrangers
Belluno—Hotel des Alpes
 Albergo Central Capello
Bogliaco—Grand Hotel Bogliaco
Bognanco—Grand Hotel
Bolagna—Hotel Brun
 " Baglioni's Grand Hotel d'Italie
 " Station Buffet
Borcia—Palace Hotel des Dolomites
Bordighera—Hotel Hesperia
 " Hotel d'Angleterre
Bormio—Nouveaux Bains le Bormio
Brindisi—Hotel International
Brunate (Como)—Hotel Brunate
Cadenabbia—Hotel Britannia
Cagliari (Sardinia)—Hotel Scala di Ferro

Capri—Hotel Quisisana
 " Hotel Schweitzerhof [nella
Casamarcuola (Is. Iria)—Hotel Piccola Senti-
Castellammare-di-Stabia—Hotel Quisisana
Catania (Sicily)—Grand Hotel Bristol et
 du Globe
 " Hotel Grande Bretagne
Ceprano—Station Buffet
Certosa di Pavia—Restaurant Milano
Chiavenna—Hotel Conrani
 " Hotel National
Chiesa—Grand Hotel Malenco
Como—Grand Hotel Volta
Courmayeur—Hotel Royal
 " Hotel de l'Union
Domo D'Ossola—Hotel Terminus d'Espagne
 " International Station Buffet
Florence—Hotel New York
 " Hotel Minerva
 " Florence and Washington Hotel
 " Grand Hotel Baglioni
Foligno—Station Buffet
Frascati—Hotel Tusculum
Gardone Riviera (Garda)—Grand Hotel
Genoa—Hotel de la Ville
 " Hotel Continental
 " Hotel de Londres
 " Station Buffet
Girgenti (Sicily)—Hotel des Temples

HOTELS.

Italy and Sicily—continued.

Gressoney - la - Trinité (Valle d'Aosta)—
Hotel Miravalle
Gressoney Saint-Jean (near Turin)—*Hotel*
Lyskamm
Intra—*Hotel de la Ville*
Ivrea—*Hotel Scudo di Francia*
La Cava—*Hotel de Londres*
Lecco—*Hotel Bellevue au Lac*
Leghorn—*Grand Hotel*
 „ *Hotel Angleterre et Campari*
Levo (Lake Maggiore)—*Hotel Levo*
Lucca—*Hotel de l'Univers*
Luino—*Grand Hotel Simplon-Terminus*
 „ *Station Buffet*
Madesimo—*Etablissement des Bains*
Mantua—*Grand Hotel Aquila d'Oro*
Menaggio—*Hotel Menaggio*
Milan—*Hotel de l'Europe*
 „ *Hotel du Nord et des Anglais*
 „ *Grand Hotel Royal*
Misurina—**Grand Hotel Misurina*
Monsummano—*Hotel Royal Vittorio*
Emanuele
Montecatini (near Florence)—*Grand Hotel*
de la Paix
Naples—*Parker Hotel*
 „ *Hotel de Londres*
 „ *Hotel Continental*
 „ *Hotel Victoria*
Nervi—*Grand Hotel et Pension Anglaise*
Orbetello—*Station Buffet*
Orvieto—*Grande Hotel Delle Belle Arti*
Padua—*Grand Hotel Fanti*
Palermo (Sicily)—*Hotel de France*
Pallanza—*Hotel Eden*
 „ *Hotel Metropole*
Pegli—*Grand Hotel de la Méditerranée*
Perugia—*Grand Hotel Brufani*
 „ *Palace Hotel*
Piacenza—*Hotel San Marco*
Pisa—*Hotel Victoria*
 „ *Station Buffet*
 „ *Hotel Restaurant Nettuno (meals*
only)
Pistoia—*Hotel du Globe*
 „ *Station Buffet*
Pompeii—*Hotel Suisse*
Portofino—*Grand Hotel Splendid*
Porto Maurizio—*Riviera Palace Hotel*
Positano—*Hotel Margherite*
Rapallo—*Hotel Royal*

Rapallo—*Hotel Moderne*
 „ *Grand Hotel Verdi*
Ravenna—*Hotel and Pension Palumbo*
Ravenna—*Hotel Byron*
Regolede (Lake Como)—*Grand Hotel*
Rome—*Hotel de Milan*
 „ *Hotel Savoy*
 „ *Station Buffet (meals only)*
Saleruo—*Hotel d'Angleterre*
Salice—*Grand Hotel*
Salo (Lake of Garda)—*Grand Hotel Salo*
Salsomaggiore—*Grand Hotel Milan*
 „ *Hotel Central Bagni*
San Pellegrino—*Grand Hotel*
San Remo—*Continental Palace Hotel*
 „ *Grand Hotel de Nice*
 „ *Hotel de l'Europe et de la*
Paix
Santa Catherina—*Hotel Tresero-Savoy*
Sestri-Levante—*Grand Hotel Miramare*
Europe
Sienna—*Grand Hotel Royal de Siene*
Sondrio (Valtellina)—*Hotel de la Poste*
Sorrento—*Hotel Tramontano*
Spezia—*Hotel d'Italie*
 „ *Station Buffet*
Stresa—*Hotel Regina*
St. Vincent (Valle d'Aosta)—*Grand Hotel*
Syracuse (Sicily)—*Grand Hotel*
 „ *Hotel des Etrangera*
 „ *Palace Hotel*
Taormina (Sicily)—**Grand Hotel San*
Domenico
 „ **Hotel Tmeo*
 „ *Grand Hotel International*
Tirano—*Grand Hotel Tirano*
Turin—*Grand Hotel Suisse Terminus*
 „ *Grand Hotel and Hotel del Europa*
 „ *Station Buffet*
Vallombrosa—*Grand Hotel Vallombrosa*
Varallo—*Etablissement Hydrotheropique*
and Grand Hotel
Varese—*Grand Hotel Varese*
Venadaro (Belluno)—*Grand Hotel*
Venice—*Hotel Victoria*
Verona—*Hotel de Londres et Royal Deux*
Tours
 „ *Grand Hotel Colomb d'Or*
Vesuvius—*Eremo Hotel*
Vareggio—*Hotel de Russie*
Vintimille—*Station Buffet*

Series C Coupons for plain breakfast, lunch and dinner at table d'hôte, will also be accepted on the steamers on Lakes Como, Lugano, and Maggiore.

BELGIUM, HOLLAND, THE RHINE, GERMANY, AUSTRIA, RUSSIA, &c.

Abbazia (Austria)—**Hotel Curanstalten*
Achern (Black Forest)—*Hotel de la Poste*
Adelsberg (Austria)—*Grand Hotel*
Admont (Styria)—*Hotel zur Post*
Agram (Austria)—*Grand Hotel*
Aix-la-Chapelle (Germany)—*Henrion's*
 „ *Grand Hotel*
 „ *Corneliusbad Hotel*
 „ *Hotel Dragon d'Or*
Albbruck (Black Forest)—*Hotel Albthal*

Alkmaar (Holland)—*Hotel de Toelast*
Amsterdam (Holland)—*Hotel Pays Bas*
Antwerp (Belgium)—*Grand Hotel*
 „ *Hotel de l'Europe*
 „ *Hotel de la Paix*
 „ *Queen's Hotel*
Arco (Austria)—*Hotel Victoria*
Arnhem (Holland)—*Hotel des Pays-Bas*
Augsburg (Bavaria)—*Hotel des Trois*
Maures

APPENDIX.

Belgium, Germany, &c.—continued.

- Aussee (Austria)*—Hotel Erzherzog Franz Carl
Baarn (Holland)—Hotel Zeiler
Baden (near Vienna, Austria)—*Hotel Sacher
Badenweiler (Germany)—Hotel Sommer
Bad Liebenstein (Thuringerwald, Germany)—Hotel Kurhaus et Villa Victoria
Bayreuth (Germany)—Hotel de la Poste
Belchen (High Mountain Station, Black Forest)—Rasthaus Belchen
Belgrade (Serbia)—Grand Hotel
Berchtesgaden (Bavaria)—Hotel Bellevue
Berlin (Germany)—*Grand Hotel Bellevue
 " " Alexandra Hotel
 " " Hotel Prinz Albrecht
 " " Hotel Reichstag
Bingen (Germany)—Hotel Victoria
Blankenberghe (Belgium)—Hotel du Rhin
 " " Grand Hotel du Kursaal
Boll (Black Forest)—Hotel Curhaus
Boppard (Germany)—Hotel Spiegel
Bozen (Tyrol)—Hotel Kaiserkrone
 " " Hotel Victoria
Breda (Holland)—Hotel Swan [Blanche
Bregenz (Austria)—Hotel de la Croix
 " " *Hotel Montfort
 " " Station Buffet
Bremen (Germany)—Hotel de l'Europe
Breslau—Hotel Vier Jahreszeiten
Broussa (Turkey - in - Asia)—Hotel d'Anatolie
Bruges (Belgium)—Hotel de Flandres
 " " Grand Hotel du Commerce
Brussels (Belgium)—Hotel de la Poste
 " " Hotel du Grand Miroir
Bucharest (Roumania)—Hotel Splendid
Budapest (Hungary)—*Grand Hotel Hungaria
 " " *Hotel Queen of England
 " " Hotel Continental
Budweis (Austria)—Hotel Kaiser von Oesterreich [vue
Capellen-Stolzenfels (Germany)—Hotel Belle
Carlsbad (Austria)—*Savoy Westend Hotel
 " " Hotel Württemberger Hof
Carlsruhe (Germany)—Hotel Germania
Cassel (Germany)—Hotel Royal
Cettinje (Montenegro)—Grand Hotel
Coblence (Germany)—Grand Hotel BelleVue
Constance (Germany)—Hotel Hecht
Constantinople (Turkey)—Hotel d'Angleterre et Royal
Cortina (Tyrol)—Hotel Cristallo
 " " Hotel Miramonti
Cracow (Austria)—*Grand Hotel
Cresnach (Germany)—See "Kreuznach"
Dinant (Belgium)—Hotel des Postes
 " " Hotel de la Tete d'Or
Donaueschingen (Black Forest)—Hotel Schuetzen
Dordrecht (Holland)—Hotel Orange
Dresden (Saxony)—Grand Union Hotel (near Alt Station)
Dresden (Saxony)—Hotel Continental
Durrheim (Germany)—Hotel Kurhaus
Dusseldorf (Germany)—Hotel Heck
 " " Hotel Monopol-Metropole
Echternach (Germany)—Hotel du Cerf
Ede (Holland)—Park Hotel
Eger (Austria)—Hotel Kaiser Wilhelm
Eisenach (Germany)—Hotel Kaiserhof
Ems (Germany)—Hotel Four Seasons and Europe
 " " Royal Kurhaus Hotel
Erfurt (Germany)—Hotel Erfurta Hof
Essen (Germany)—Hotel Berliner Hof
Feldberg (High Mountain Station, Black Forest)—Hotel Feldbergerhof
Field of Waterloo (Belgium)—Museum Hotel
Fiume (Austria)—Hotel Royal
Flushing (Holland)—Hotel Zeeland
Fondo, Ronsberg (Austrian Tyrol)—Hotel Alla Postal
Frankfort (Germany)—Hotel Schwan
Franzensbad (Bohemia)—*Hoyer's Hotel
 " " Belvedere
Freiburg (Baden)—Hotel de l'Europe.
Fulpmes (Austria)—Grand Hotel Stuba
Garmisch (Bavaria)—Hotel Alpenhof
Gernsbach (Germany)—Bath Hotel Pfeiffer
Ghent (Belgium)—Hotel Royal and Victoria
Gmunden (Austria)—*Hotel Bellevue
Godesberg (Germany)—Rheinhotel and Pension Fritz Deeson
Goerlitz (Germany)—Hotel Vier Jahreszeiten
Golling (Austria)—Hotel zur Alten Post
Gorz (Austria)—Hotel Sudbahn
Gossensass (Tyrol)—Hotel Grobner
Gotha (Germany)—Hotel Wuenscher
Graz (Austria)—Hotel Elephant
Gries (Tyrol)—Hotel Grieserhorn
Groningen (Holland)—Hotel de Doelen
Haarlem (Holland)—Restaurant de Brinkmann and Restaurant de Kroon
Hague (Holland)—Hotel Pauler
Halle (Germany)—Hotel Preussischer Hof
Hamburg (Germany)—*Hotel Streit
Hanover (Germany)—Hotel Bristol
Hoechschwand (Black Forest)—Hotel Kurhaus
Hochfinstermunnz (Germany)—Hotel Hochfinstermunnz
Hohenschwangau (Bavaria)—Hotel Schwanasa
Holsteig (Hollenthal, Black Forest)—Golden Star Hotel
Homburg (Germany)—*Hotel Belle Vue
Hoorn (Holland)—Park Hotel
Hornberg (Black Forest)—Schloss Hotel
 " " Hotel Baeren
Igls (Tyrol)—*Hotel Iglerhof
Ilsenburg-a-Harz (Germany)—Hotel zu den rothen Forellen
Innsbruck (Austria)—Hotel Kreid
Ischl (Austria)—Hotel à la Croix d'Or
 " " Hotel Kaiserkrone
Jena (Germany)—Hotel Schwarzen Baeren
Karerssee (Tyrol)—*Hotel Karerssee
 " " Karerspass Hotel

Belgium, Germany, &c.—continued.

- Kempten (Bavaria)*—Hotel Krone
Khar'koff (Russia)—Hotel Rouff (Hotel de Russie)
Kiel (Germany)—*Hotel Continental
Kissingen (Bavaria)—*Hotel Victoria and Kaiserhof
Klagenfurt (Austria)—Hotel Moser
Knocke-sur-Mer (Belgium)—Grand Hotel
Königswinter (Germany)—Grand Hotel Mattern
" " Monopol Hotel
Kreuznach (Germany)—Hotel Kurhaus
" " Royal Hotel
" " Hotel Oranienhof
Kufstein (Austria)—Hotel Post
Lai'bach (Austria)—Grand Hotel Union
Landeck (Tyrol)—Hotel de la Poste
Leeuwarden (Holland)—Hotel Nieuwe Doelen
Leiden (Holland)—Hotel Levedag
Leipzig (Saxony)—*Hotel Hauffe
*" " *Hotel de Prusse*
Lenz'kirch (Black Forest)—Hotel Poste
Leoben (Austria)—Grand Hotel Garnes
Levico (South Tyrol, Austria)—Grand Hotel
Liege (Belgium)—Hotel de l'Europe
" " Hotel de Suède
Lindau (Bavaria)—*Hotel de Bavière
Linz (Austria)—Hotel zum rothen Krebs
*" " *Hotel Erzherzog Karl*
Lorrach (Black Forest)—Hirsch Hotel
Louvain (Belgium)—Hotel de Suède
Lubeck (Germany)—*Hotel Stadt Hamburg
Luxemburg (Lux)—Grand Hotel Brasseur
Maastricht (Holland)—Hotel du Levrier
Madonna di Campiglio (Austria)—Hotel des Alpes
Magdeburg (Germany)—Hotel Continental
Marburg (Austria)—Hotel Ritter
Marienbad (Austria)—*Hotel Casino
Meiningen (Germany)—Hotel de Saxe
Mendel Pass (Tyrol)—Hotel Mendelhof
" " Grand Hotel Penegal
Meran (Austria)—Hotel Frau Emma
Metz (Lorraine)—Grand Hotel de Metz
" " Royal Hotel
Middelburg (Holland)—Hotel Nieuwe Doelen
Moscow (Russia)—*Hotel National
*" " *Hotel Berlin*
Munich (Bavaria)—*Hotel Belle Vue
*" " *Park Hotel*
Namur (Belgium)—Hotel d'Harcamp
Namur (Citadelle, Belgium)—Grand Hotel Citadelle
Nassera't (Tyrol)—Hotel de la Poste
Nauheim (Germany)—Kirsch's Hotel
" " Hotel Europe
Neustadt (Black Forest)—Hotel Poste
Niederbrunn Bad (Germany)—Hotel and Villa Matthias
Nieuport-Bains (Belgium)—Grand Hotel des Bains
Nuremberg (Bavaria)—Golden Eagle Hotel
Nymegen (Holland)—Hotel Keizer Karel
Oberhof (Germany)—Grand Hotel Kurhaus
Oberkirch (Black Forest)—Hotel Linde
Offenburg (Black Forest)—Ketterer's Station Hotel
Oosterbeek (Holland)—Hotel Taffelberg
Op'cina (Austria)—Grand Hotel Obelisco
Ostend (Belgium)—Hotel Royal du Phare
" " Hotel W'illington
" " Hotel Imperial
" " Hotel Regina
" " Stracke's Hotel
" " d'Allemagne
Ottenhofen (Black Forest)—Hotel Pfing
Partenkirchen (Bavaria)—Hotel zum Stern
Passau (Bavaria)—Hotel Bayrischer Hof
Pesth (Hungary)—See " Budapest"
Pordo' (Dolomites)—Hotel Pordo'
Portschach am See (Austria)—Etablissement Ernst Wahliss
Prague (Bohemia)—Hotel du Cheval Noir
" " Hotel Paris
" " Palace Hotel [Chiemsee
Prien (Bavaria)—Strand Hotel am
Punchberg (Aust.)—Hotel Schneebergbahn
Rabbi (Tyrol)—Grand Hotel Rabbi
Regensburg (Bavaria)—Hotel Gruener
Kranz
Reichenhall (Bavaria)—Hotel Kurhaus
Achseimannstein
Rendsburg (Germany)—Green's Hotel
Riva (Lake of Garda)—Lide Palace Hotel
Rolandseck (Germany)—Hotel Bellevue
Roncegno (Tyrol)—Grand Hotel des Bains
Rosenheim (Bavaria)—Hotel Deutscher Kaiser
Rothenburg Tauber (Bavaria)—Hotel and Curhaus Wildbad
Rotterdam (Holland)—Hotel Weimar
" " Hotel Leygraaffs
Rudesheim (Germany)—Hotel Rheinstein
Rudolstadt (Germany)—Hotel zum Ritter
" " Hotel zum Loewen
" " Rudolstadt Hotel
Salzburg (Austria)—Park Hotel and Villa
Schandau (Germany)—Hotel Bahr [Savoy
" " Hotel Sendig
Scheveningen (Holland)—Hotel des Galeries
Schierke (Germany)—Hotel Furst zu Stolberg
Schlange'nbad (Germany)—Hotel Koenigliche Kurhauser
Schneeberg (Austria)—Hotel Hochschneeberg [Kings
Schopfheim (Black Forest)—Hotel Three
Schwalbach (Germany)—Hotel Metropole
" " Hotel Victoria
Schwarzburg (Ger.)—Hotel Weisses Hirsch
Sebastopol (Russia)—Hotel Wetzel
Sebenico (Austria)—Hotel de la Ville
Semmering (Austria)—Hotel Erzherzog Johann
Siofok (Hungary)—The Baths Hotels
Sofia (Bulgaria)—Grand Hotel
" " Grand Hotel Panachoff
" " Hotel Bristol
Spa (Belgium)—*Hotel de l'Europe
Spalato (Dalmatia)—Grand Hotel Bellevue
Speyer (Germany)—Hotel du Rhin
St. Goar on Rhine (Germany)—Hotel Lillie

Belgium, Germany, &c.—continued.

St. Johann im Pongau (Kronland, Salzburg)—Hotel Pongauer Hof
St. Marie-aux-Mines (Belgium)—Grand Hotel
St. Petersburg (Russia)—Hotel Victoria
 " " *Hotel de France
 " " *Grand Hotel
 " " *Grand Hotel d'Europe
 " " *Hotel d'Angleterre
St. Wolfgang (Tyrol)—Hotel P. Peter (late Peterbrau)
 Hotel Schafbergspitze
Stettin (Germany)—Hotel du Nord
Strassburg (Alsace)—Hotel de la Ville de Paris
 " Hotel National
 " Palast Hotel
Sulden (Tyrol)—*Hotel Sulden
Tegernsee (Bavaria)—Hotel Tegernseer-Hof
Teinach (Black Forest)—Hotel Schwarzwald-Bad
Thale (Germany)—Hotel Zehnpfund
Tilburg (Holland)—Hotel Gouden Zwaan
Titisee (Black Forest)—Hotel Titisee
Toblach (Austria)—Hotel Sudbahn
Todtmoos (Black Forest)—Hotel Aigle
Todtnau (Black Forest)—Hotel Ochsen
Torbolo (Lake of Garda, Austria)—Grand Hotel Torbolo
Trentino (Tyrol)—Grand Hotel Lavarone
Treves (Germany)—Hotel Porta Nigra
Triberg (Toun, Black Forest)—Hotel Lowen-National [Schwarzwald
 " (Cascade, Black Forest) — Hotel
Trient (Tyrol)—Imperial Grand Hotel Trento
Tuffer, Unter Steiermark (Austria)—Hotel Kaiser Franz Joseph Bad
Ueberlingen (Lake of Constance, Baden)—Hotel des Bains

Uj-Tatrafured (Hungary)—Hotel Bade
Ulm (Wurtemberg, Germany)—Hotel Russischer Hof
 " Munster Hotel
Utrecht (Holland)—Hotel Kasteel van Antwerpen
Valkenberg (Holland)—Grand Hotel Kurhaus [Fer
Verviers (Belgium)—Hotel du Chemin de
Vienna (Austria)—Hotel Royal
 " *Hotel Metropole
 " *Hotel Erzherzog Carl
 " *Hotel Matschakerhof
Villach (Austria)—Hotel Post
Vohrenbach (Black Forest)—Hotel Kreuz
Wageningen (Holland)—Hotel de Wageningen-Berg
Waldshut (Black Forest)—Hotel Blume
Wehlen (Germany)—Hotel Deutsches Reich
Wehr (Werrathal) (Black Forest)—Hotel Krone
Wiesbaden (Germany)—Grand Hotel du Rhin
 " Hotel Victoria
 " Hotel Cecilie
 " Palast Hotel
Wildungen (Germany)—Hotel Kaiserhof
Wimpfen (Germany)—Hotel Mathildenbad
Wolfach (Black Forest)—Hotel Krone
Worms (Germany)—Hotel de l'Europe
Wurzburg (Bavaria)—Hotel Kronprinz
Wyk aan Zee (Holland)—Bad Hotel
Zakopane (Hungary)—Hotel Pension Skoczysky
Zandvoort (Holland)—*Hotel d'Orange
Zell a/See (Austria)—Grand Hotel
 " Hotel Lebzelter
Zutphen (Holland)—Grand Hotel du Soleil
Zuolle (Holland)—Hotel Keizerkroon

GREECE, MALTA, &c.

Athens (Greece)—Hotel d'Angleterre
Candia (Crete)—Hotel Cnosus
Chalcis (Greece)—Hotel Palirria
Corfu (Corfu)—Hotel St. George
Corinth (Greece)—Hotel de la Grande Bretagne
Delphi (Greece)—Grand Hotel d'Apollon
 Pythien

Malta—Hotel Royal
 " Hotel d'Angleterre
 " (Sliema)—Modern Imperial Hotel
Megaspilion (Greece)—Hotel Chelmos
Nauplia (Greece)—New Hotel
Olympia (Greece)—New Grand Hotel
Patras (Greece)—Hotel Patras
Smyrna (Turkey)—Hotel Huck
Sparta (Greece)—*Hotel Panhellenion.

SPAIN, PORTUGAL, &c.

Only Series C coupons are accepted at the hotels in Spain.

Alcobaca (Portugal)—Hotel Alcobacense
Algeciras (Spain)—*Hotel Anglo Hispano
Alicante (Spain)—Hotel Reina Victoria
Badajoz (Spain)—Railway Buffet
Barcelona (Spain)—Grand Hotel [tal
 Hotel Grand Continen-
Bobadilla (Spain)—Bobadilla Buffet
Burgos (Spain)—Grand Hotel de Paris
Bussaco (Portugal)—Palace Hotel

Cadiz (Spain)—Hotel de France & Paris
Cintra (Portugal)—Lawrence's Hotel
 Hotel Costa
Cordova (Spain)—Grand Hotel Suisse
Escorial (Spain)—Hotel Miranda
 Hotel Reina Victoria
Figuera (Spain)—Hotel de Commerce
Gibraltar (Spain)—Grand Hotel
 " *Hotel Bristol

Spain, Portugal, &c.—*continued.*

Granada (Spain)—Hotel Washington
 „ (Town) Grand Hotel
 „ Alameda
 „ Alambra Palace Hotel
Irun (Spain)—Station Buffet (meals only)
La Granya (near Madrid, Spain)—Hotel
 de l'Europe
Lisbon (Portugal)—*Hotel Central
Madrid (Spain)—Hotel des Ambassadeurs
 „ Grand Hotel de Roma
 „ Grand Hotel
Malaga (Spain)—Hotel Regina
 Hotel Colon
Mont Estoril (Portugal)—Grand Hotel
 Mont Estoril
 „ Grand Hotel d'Italie

Oporto (Portugal)—Grand Hotel de Paris
Palma (Majorca, Balearic Isles)—*Grand
 Hotel
Ronda (Spain)—Royal Hotel
San Sebastian (Spain)—*Hotel Continental
Saragossa (Spain)—Hotel Quartre Nations
 et Univers
Seville (Spain)—Grand Hotel de Paris
 „ Hotel d'Angleterre
 „ Grand Hotel de Madrid
Tangier (Morocco)—*Hotel Continental
 Hotel Cecil
Tarragona (Spain)—Hotel de Paris
 „ Grand Hotel Continenta
Toledo (Spain)—Grand Hotel de Castilla
Valencia (Spain)—Grand Hotel de Rome

ALGERIA AND TUNIS.

Ain Temouchent (Algeria)—Hotel de
 Londres
Algiers (Algeria)—Hotel Alexandra (late
 Kirsch) (Mustapha
 Superieur)
 „ Hotel St. George (Mus-
 tapha Superieur)
 „ Hotel de la Regence (in
 Town)
 „ Grand Hotel des Etran-
 gers (in Town)
 „ Hotel de l'Oasis
 „ *Continental Hotel
Batna (Algeria)—Hotel des Etrangers
Buskra (Algeria)—Hotel Victoria
 „ Royal Hotel
 „ Palace Hotel
Bizerte (Tunis)—Grand Hotel
Bldah (Algeria)—Hotel d'Orient
Bona (Algeria)—Hotel d'Orient
Bouge (Algeria)—Grand Hotel de France
Constantine (Algeria)—Grand Hotel
 „ Hotel St. Georges et
 d'Orient
 „ Hotel de Paris
El-Kantara (Algeria)—Hotel Bertrand
Enfidaville (Tunisia)—Grand Hotel
Guelma (Algeria)—Hotel d'Orient

Hammam Meskoutine (Algeria)—Etablis-
 sement des Bains
Hammam R' Irha (Algeria)—Hotel des Bains
Karouan (Tunisia)—Hotel Splendid
Kerrata (Algeria)—Hotel du Chabet
Korbous (Tunisia)—Hotel des Thermes
Kroubs (Algeria)—Hotel d'Orient
Laghouat (Algeria)—Grand Hotel du Sud
Medea (Algeria)—Hotel d'Orient
Miluna (Algeria)—Hotel du Commerce
Oran (Algeria)—Hotel Continental
 „ Hotel Metropole
 „ Grand Hotel Victor
Palestro (Algeria)—Hotel du Commerce
Philippeville (Algeria)—Grand Hotel
Setif (Algeria)—Hotel de France
 Hotel d'Orient
Sidi Bel Abbes (Algeria)—Hotel Orient
Soukahras (Algeria)—Grand Hotel
Sousse (Tunisia)—Grand Hotel
Temet el Haud (Algeria)—Hotel du
 Commerce
Tlemcen (Algeria)—Hotel de France
Tunis (Tunisia)—Tunisia Palace Hotel
 „ Grand Hotel
 „ Grand Hotel de Paris
 „ Grand Hotel de France

NORWAY, SWEDEN, DENMARK, &c.

Only Series C coupons accepted at these Hotels.

Bergen—Hotel Norge
 „ Hotel Hoidt
Bodo—Grand Hotel
Carlskrona—Stadshotellet
Christiana—*Grand Hotel
Christiansand—Hotel Ernst
Copenhagen—Hotel King of Denmark
 Hotel Cosmopolite
 *Hotel Phoenix
Fans (Denmark)—Hotel King of Denmark
Gothenburg—Hotel Eggers
 „ *Hotel Gota Källare
 „ *Grand Hotel
Klampenborg—Hotel Bains de Mer

Malmö—Kramer's Hotel
Marienlyst—*Hotel des Bains
Molde—Alexandra Hotel
Norrköping—Gota Hotel
Ostersund—Grand Hotel
Stalheim—Stalheim Hotel
Stavanger—Grand Hotel
 „ Hotel Victoria
Stockholm—*Hotel Rydberg
 „ *Crown Prince Hotel
Trondhjem—Hotel Angleterre
 „ Grand Hotel
Vossevangen—Fleischer's Hotel

EASTERN AND EGYPTIAN HOTELS (SPECIAL COUPONS).

(Series M, N, O, and P are for use in Egypt only.)

10s. per day

(Series D and M, blue).

Alexandria—Windsor Hotel]
Bagdad—Hotel d'Europe
Cairo—Hotel Bristol (from April 1st to December 31st)
 „ Hotel Metropole (except in January, February and March)
 „ Eden Palace Hotel (May 1st to December 31st)
 „ New Khedivial Hotel (April 1st to December 31st)
 „ Hotel Villa Victoria (from April 1st to November 30th).
Constantinople—Grand Hotel Kroecker
Corinth—Hotel de la Gare
Patras—Hotel Patras
Port Said—Hotel Continental
 Eastern Exchange Hotel
Sparta (Greece)—Hotel Panhellinion.
Troodos (Cyprus)—Olympus Hotel

12s. per day

(Series E and N, pink).

Alexandria—Grand Hotel (ex Hotel Abbat)
Broussa—Hotel d'Anatolie
Bulkeley-Ramleh (near Alexandria)—Carlton Hotel
Cairo—Hotel Metropole (during January, February, and March)
 „ Eden Palace Hotel (January to April 30th)
 „ New Khedivial Hotel (January 1st to March 31st)
 „ National Hotel (during April to November inclusive)
 „ Hotel Villa Victoria (from December 1st to March 31st)
Constantinople—Hotel Royal d'Angleterre
 „ Hotel de Londres (from June 15th to August 31st, and from December 1st to end of February)
Helouan—Grand Hotel des Bains
Olympia (Greece)—Grand New Hotel and Hotel de Chemin de Fer de Peloponessus (during February, March, April, and May)
Phalerum (Greece)—Aktalon Palace Hotel
Port Said—Savoy Hotel
Prunkipo (near Constantinople)—Hotel Giacomo

13s. per day

(Series F and O, buff).

Alexandria—New Khedivial Hotel and Savoy Palace Hotel (except January, February, and March)
Athens—Hotel d'Angleterre (February 1st to May 31st)

13s. per day

(Series F and O, buff)—*contd.*

Cairo—Hotel Bristol (during January, February, and March)
 „ Mena House Hotel (Pyramids) (during November, December, and April)
 „ National Hotel (during December)
Constantinople—Hotel Bristol (from June 15th to August 31st, and from December 1st to end of February)
 „ Hotel de Londres (from March 1st to June 15th, and from September 1st to November 30th)
Smyrna—Hotel Huck

15s. per day

(Series G and P, white).

Alexandria—New Khedivial Hotel and Savoy Palace Hotel (during January, February, and March)
Cairo—Mena House Hotel (Pyramids) (during January, February, and March)
 „ Shepheard's Hotel, Ghezireh Palace Hotel, Semiramis Hotel, Grand Continental Hotel, Hotel d'Angleterre, and Savoy Hotel. (The following supplement will be required during January, February, and March only:—Shepheard's, Ghezireh Palace, Semiramis, and Grand Continental Hotels.—4s. single, 2s. double room per person; Hotel d'Angleterre 2s. single, 1s. double room per person; Savoy Hotel, 5s. single; 3s. double room per person. These rates include lights, bedroom, plain breakfast, déjeuner, and table d'hôte dinner.
 „ National Hotel (during January, February and March)
Constantinople—Pera Palace Hotel (from February 15th to May 15th, inclusive supplements of 1s., 3s., and 5s. will be required according to the position of the room)
 „ Hotel Bristol (from March 1st to June 14th, and from September 1st to November 30th)

***Eastern and Egyptian Hotels (Special Coupons)—continued.**

**15s. per day
(Series G and P, white)—contd.**

Helouan—Grand Hotel and Al Hayat Hotel. (The following supplements will be required during January, February, and March only:—4s. single room per person, 2s. double room per person. These rates include lights, bedroom, plain breakfast, déjeuner, and table d'hôte dinner)

„ Helouan Hotel

15s. to 18s. per day.

Luxor—Luxor Hotel (during November and December and from March 16th to close of season, double room or single room 15s. per day each; January 1st to 31st, double room 16s. per day each, single room 17s. per day; February 1st to March 15th, double room 16s. per day each, single room 18s. per day. Apartments en suite by special arrangement)

15s., 16s., and 18s. per day.

Assouan—Grand Hotel (during November and December, double room or single room 15s. per day each; from January 1st to 31st, double room 15s. per day each, single room 16s. per day; from February 1st to end of season, double room 16s. per day each, single room 18s. per day)

18s., 20s., and 22s. per day.

Luxor—Luxor Winter Palace from January 1st to 31st and March 16th to close of season, double room 18s. per day each, single room 20s. per day; February 1st to March 15th, double room 20s. per day each, single room 22s. per day. Apartments en suite and bedrooms with bath and toilet can be engaged by special arrangement)

**15s., 16s., 18s., 20s., and 22s.
per day.**

Assouan—Cataract and Savoy Hotels (from November 15th to December 15th and from March 15th to close of season, double room 15s. per day each, single room 16s. per day; from December 15th to 31st, double room 16s. per day each, single room 18s. per day; from January 1st to 31st, double room 18s. per day each, single room 20s. per day; from February 1st to March 5th, double room 20s. per day each, single room 22s. per day; from March 6th to 15th, double room or single room 18s. per day each. Apartments en suite with drawing room and toilet by special arrangement)

20s. per day.

Khartoum—Grand Hotel

LIST OF HOTELS accepting Series V.

FRANCE.

Aux-les-Bains—Hotel Mirabeau
Biarritz—Hotel Regina
Cannes—Gordon Hotel Metropole
 Gallia Hotel
Contrezeville—Hotel Cosmopolitan
Dieppe—Royal Hotel
Mentone—Winter Palace Hotel
Monte Carlo (Monaco)—Hotel Windsor
Nice (Cimiez)—Hermitage Hotel
Paris—Grand Hotel
 Hotel Regina
 Hotel Continental
 Elysée Palace Hotel
Tours—Hotel Metropole

ITALY.

Bordighera—Grand Hotel du Cap Ampeglio
Florence—Grand Hotel
Genoa—Eden Palace Hotel
 Grand Hotel Miramare
Milan—Hotel Cavour
Naples—Bertolini's Palace Hotel
Rome—Hotel Quirinal
 Hotel Regina
 Select Hotel
San Remo—Grand Hotel Royal
Venice (The Lido)—Excelsior Hotel

SWITZERLAND.

Burgenstock—Palace Hotel
Lucerne—Palace Hotel
Lugano—Grand Hotel and Lugano Palace

HOLLAND.

Amsterdam—Amstel Hotel
Hague—Hotel des Indes
Scheveningen—Kurhaus Hotel

BELGIUM.

Ostend—Hotel Splendide

SPAIN.

Madrid—Hotel de la Paix

GERMANY & AUSTRIA.

Berlin—Hotel Bristol
Bremen—Hillman's Hotel
Carlsbad—Hotel Savoy West End
Frankfurt—Hotel Frankfurter Hof
Hamburg—Atlantic Hotel
Hannover—Kasten's Hotel
Munich—Hotel Bayerischer Hof
Norderney—Pension Quisisana
Vienna—Hotel Bristol
 Hotel Imperial
Wiesbaden—Hotel Nassau

SWEDEN.

Stockholm—Grand Hotel

LIST OF HOTELS accepting Series W.

FRANCE.

Antibes—Grand Hotel du Cap
Biarritz—Hotel Victoria
Blois—Grand Hotel de Blois
Cannes—Hotel Gray et d'Albion
 Hotel Prince de Gallas
 Rost's Continental Hotel
Cap Ferrat (near Beaulieu)—Grand Hotel
 du Cap Ferrat
Cap Martin—Hotel Bella Riva
Cauterets—Grand Hotel d'Angleterre
Compiegne—Palace Hotel
Dinard—Hotel de la Plage et du Casino
Etretat—Golf Hotel et Roches Branches
Grasse—Grand Hotel
Hyeres—Hotel Costebelle
La Bourboule—Splendid Hotel et Beause-
 jour
Marseilles—Hotel Regina
Mentone—Hotel des Anglais
 Hotel Westminster
 Hotels d'Italie and Bellevue
Mont Dore—Nouvel Hotel, et Hotel de la
 Poste
Monte Carlo (Monaco)—Hotel Balmoral
 Hotel des Anglais
 et St. James
 Monte Carlo Palace
 Hotel

France—continued.

Nice—Langham Hotel
Orleans—Grand Hotel St. Aignan
Paris—Hotel Bedford
 Hotel Meyerbeer
Pau—Grand Hotel Gassion
Reims—Hotel du Lion d'Or
Rouen—Grand Hotel d'Angleterre
Royal-les-Bains—Grand Hotel
St. Gervais-les-Bains—Grand Hotel de la
 Savoie
Vichy—Grand Hotel des Bains

SWITZERLAND.

Baden—Grand Hotel
Bale—Hotel Trois Rois
Brunig—Grand Hotel and Kurhaus
Burgenstock—Grand Hotel
Caux—Grand Hotel de Caux
Chateau d'Oex—Grand Hotel
Davos Platz—Grand Hotel Kurhaus
 Grand Hotel Belvedere
Geneva—Hotel National
 Hotel Angleterre
Lugano—Hotel Splendide
 Grand Hotel du Parc
Neuhausen—Hotel Schweizerhof
Rigi-Kaltbad—Grand Hotel and Pension
St. Moritz Bad—Hotel Neues Stahibad

List of Hotels accepting Series W—continued.

Switzerland—continued.

St. Moritz Bad—Hotel Engadinerhof
Zermatt—Hotel Mont Cervin
 " Hotel Victoria
Zurich—Bellevue au Lac and Palace Hotel
 " Grand Hotel et Baur en Ville
 " Dolder Grand Hotel
 " Grand Hotel National

ITALY.

Baveno—Palace and Grand Hotel
Bellagio—Hotel Grando Bretagne
Cadenabbia—Hotel Bellevue
Cernobbio—Hotel Villa d'Este
Como—Plinius Grand Hotel
Florence—Hotel Grande Bretagne
Genoa—Hotel Savoy
 " Grand Hotel Isotta
Leghorn—Palace Hotel
Menaggio—Hotel Victoria
Milan—Grand Hotel de Milan
 " Hotel Continental
Naples—Hotel Royal
 " Grand Hotel du Vesuve
 " Grand Hotel
Palermo—Grand Hotel des Palmes
Portofino Kulm—Grand Hotel Villa des
 Fleurs
Rapallo (near Genoa)—New Kursaal Hotel
Rome—Hotel Continental
 " Hotel Marini
 " Hotel d'Angleterre
Salsomaggiore—Grand Hotel des Thermes
San Remo—Hotel des Anglais
Sestri-Levante—Grand Hotel Jensch
Spezia—Hotel Royal Croci di Malta
Stresa—Hotel des Iles Borromees
Varenna (Lake Como)—Royal Victoria
Venice—Hotel Britannia [Hotel
 " Royal Hotel Danieli
 " Grand Hotel
 " (The Lido)—Hotel Villa Regina
 " " " Grand Hotel des Bains

**Belgium, Holland, Germany,
 Austria, Spain, Russia,
 Bavaria, &c.**

Amsterdam (Holland)—Brack's Doelen
 Hotel
Baden Baden (Germany)—Hotel Holland
Bonn (Germany)—Grand Hotel Royal

**Belgium, Holland, Germany, Austria, Spain,
 Russia, Bavaria, &c.—continued.**

Brennerbad (Austria)—Grand Hotel,
 Stenzingerhof
Brussels (Belgium)—Grand Hotel
 " " Hotel Metropole
 " " Hotel Belle Vue et
 Flandre
 " " Hotel Astoria
Cologne (Germany)—Hotel Disch
 " " Hotel du Nord
Constance (Germany)—Hotel Insel
Frankfort (Germany)—Hotel Imperial
 " " Hotel Bristol
Gibraltar (Spain)—Cecil Hotel
Haarlem (Holland)—Hotel Funckler
Hague, The (Holland)—Hotel Bellevue
Hanover (Germany)—Hotel Royal
Heidelberg (Germany)—Hotel Europe
 " " Grand Hotel
Homburg (Germany)—Grand Hotel
Innsbruck (Tyrol)—Hotel Tyrol
Madonna di Campiglio (Austria)—Hotel
 Camp Carlo Magno
Mannheim (Germany)—Park Hotel
Marienbad—Hotel Furstenhof
Mayence (Germany)—Hotel Holland
Meran (Austria)—Hotel Erzherzog Johann
 Palast Hotel
Nuremberg (Bavaria)—Hotel Wurtemberg-
 herhof
Prague (Bohemia)—Hotel Erzherzog Ste-
 phan
Ragusa (Austria)—Grand Hotel Imperial
Roncegno (Tyrol)—Palace Hotel
Salzburg (Austria)—Hotel Bristol
Sarajevo (Bosnia)—Hotel Europe
Scheveningen (Holland)—Grand Hotel
Semmering (Austria)—Hotel Panhans
 " " Hotel Sudbahn
Stuttgart (Wurtemberg)—Hotel Marquardt
Trafoi (Tyrol)—Hotel Trafoi
Trieste (Austria)—Hotel de la Ville
 " " Hotel de l'Orme
Utrecht (Holland)—Hotel des Pays Bas
Warsaw (Russia)—Hotel Bristol
Wiesbaden (Germany)—Hotel Quisisana

NORWAY & SWEDEN.

Gothenburg—Palace Hotel
Stockholm (Sweden)—Hotel Continental
Trondhjem (Norway)—Hotel Britannia

SPECIAL NEW LIST OF HOTELS

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LIST OF CONTINENTAL HOTELS ACCEPTING THE ABOVE.

- | | |
|---|--|
| <i>Abbazia (Hungary)</i> —*Hotel Pension Villa Herkules | <i>Antholzerwildsee (Tyrol)</i> —Hotel and Pension Antholzerwildsee |
| <i>Abbeville (France)</i> —Hotel de France | <i>Antibes (France)</i> —Hotel Terminus |
| <i>Abries (France)</i> —Grand Hotel | <i>Antwerp (Belgium)</i> —Hotel du Commerce, Rue de la Bourse |
| <i>Abtenau (Austria)</i> —Hotel Gasthorp zum rothen Ochsen | Hotel des Mille Colonnes |
| <i>Adelboden (Switzerland)</i> —Hotel Belle Vue | <i>Aosta (Italy)</i> —Hotel Corona |
| <i>Affreville (Algeria)</i> —Hotel de Vaucluse | Hotel Suisse |
| Hotel de l'Univers | <i>Aguarossa (Switzerland)</i> —Hotel Aguarossa |
| <i>Airolo (Switzerland)</i> —Hotel Rossi | <i>Arcachon (France)</i> —Hotel de la Gare |
| Hotel de la Poste | <i>Arco (Austria)</i> —Hotel Erzherzog Albrecht |
| <i>Aix-en-Provence (near Marseilles, France)</i> —Hotel Negre Coste [Spain] | <i>Argeles-Gazost (France)</i> —Hotel Beau Sejour |
| <i>Aix-la-Chapelle (Germany)</i> —Hotel King of | <i>Argentieres (near Chamounix, France)</i> —Hotel de la Couronne [Pinus] |
| <i>Aix-les-Bains (France)</i> —Hotels de la Paix and Derouge | <i>Arles (France)</i> —Grand Hotel du Nord |
| " " Hotel de Russie et des Colonies | <i>Arnhem (Holland)</i> —Hotel Continental |
| Hotel de Geneve | <i>Arona (Italy)</i> —Hotel d'Italia |
| <i>Ayaccio (Corsica)</i> —Hotel des Etrangers | <i>Arosa (Switzerland)</i> —Hotel Bristol and Schweizerhaus |
| <i>Alassio (Italy)</i> —Hotel Victoria | " " *Hotel Pension Rhatia and Germania |
| <i>Albertville (France)</i> —Hotel de la Balance | <i>Arromanches (Normandy)</i> —Grand Hotel du Chemin de Fer |
| <i>Alessandria (Italy)</i> —Hotel Grand Mogol et des Etrangers | <i>Asnelles (France)</i> —Hotel Belle Plage |
| <i>Algeciras (Spain)</i> —Hotel de la Marina | <i>Assisi (Italy)</i> —Hotel Giotto and Pension Belle Vue |
| <i>Algiers (Algeria)</i> —[Superieur] Hotel Beau Sejour (Mustapha) | <i>Augsbuurg (Germany)</i> —Hotel White Lamb |
| *Hotel Oriental (Mustapha) | <i>Auray (Brittany)</i> —Hotel du Pavillon |
| *Hotel Pension Olivage (Mustapha Superieur) | <i>Avignon (France)</i> —*Hotel Crillon |
| *Grand Hotel (Mustapha Superieur) | Hotel du Louvre |
| <i>Alkmaar (Holland)</i> —Hotel Neuf | <i>Avranches (Normandy)</i> —Hotel d'Angleterre |
| <i>Alpnach-Stad (Switzerland)</i> —*Hotel Pilatus Dependence | <i>Azazga (Algeria)</i> —Hotel Vayssieres |
| Station Buffet | Hotel Gebhard |
| <i>Altdorf (Switzerland)</i> —Hotel du Lion Noir | <i>Baden-Baden (Germany)</i> —Hotel and Pension Villa Blucher |
| Hotel de la Clef d'Or | " " Hotel Romerbad |
| <i>Amalfi (Italy)</i> —Hotel de la Lune | " " *Hotel Terminus |
| Hotel Marine Riviere | <i>Bad Harzburg (Germany)</i> —Hotel Belle Vue |
| <i>Amiens (France)</i> —Hotel de France et d'Angleterre [Wittlun] | <i>Bad Herrenalb (Black Forest, Baden, Germany)</i> —Hotel and Pension Sternen |
| <i>Amrum (Germany)</i> —Hotel Kurhaus | <i>Bad Homburg, V. D. Höhe (Germany)</i> —Hotel Beau Sejour |
| <i>Amsterdam (Holland)</i> —Hotel Nouf | <i>Bagneres de Luchon (France)</i> —Hotel Canton |
| " " Hotel Oldewelt | Grand Hotel |
| " " Hotel Het Haasje | " Cave et d'Europe |
| " " Hotel Suisse | <i>Bagnoles-Tesse-Madeleine (France)</i> —Hotel de la Madeleine |
| <i>Anacapri (Italy)</i> —Hotel Victoria | <i>Bains les Bains (Vosges, France)</i> —Grand Hotel des Bains |
| Paradiso Hotel | <i>Bale (Switzerland)</i> —Hotel St. Gothard |
| <i>Andermatt (Switzerland)</i> —Hotel Touriste | Hotel Bauer am Rhin |
| " " Hotel Pension Krone | <i>Barbizon (France)</i> —Hotel de la Clef d'Or |
| " " Hotel Monopol | <i>Barcelona (Spain)</i> —Hotel Falcon |
| <i>Andernach (Germany)</i> —Hotel Schaefer | " " Gran Hotel Ambos |
| <i>Annenheim a/Ossachersee (Austria)</i> —Hotel Annenheim | |

List of Hotels (Series R)—continued.

- Battaglia (Italy)*—Hotel Italy
Baveno (Lake Maggiore, Italy)—Hotel Simplon
 " " Hotel Beau Rivage
 " " Hotel Suisse et des
 Iles Borromées
Bayeux (France)—*Grand Hotel du Luxembourg
Beaujeu (France)—Hotel Beau Sejour
Beauvais (France)—Hotel Continental
Beek (near Nymegen, Holland)—Hotel Pension Elsbeek
Belfort (Ballon d'Alsac)—Hotel Stauffer
Bellagio (Italy)—Hotel Pension Genezini
 " " Hotel Florence
Bellinzona (Switzerland)—Hotel du Cerf
Belluno (Italy)—Hotel Belluno
Berchtesgaden (Bavaria)—Hotel vier Jahreszeiten [Paix]
Bercy-Plage (France)—Grand Hotel de la
Bergamo (Italy)—Hotel Chapeau d'Or
Bergun (Switzerland)—Hotel White Cross
Berlin (Germany)—*Nurnberger Hotel
Berne (Switzerland)—Bear Hotel
 " " *Hotel Phstern
Besancon (France)—Grand Hotel du Nord
Bez (Switzerland)—Hotel des Alpes
Biarritz (France)—Hotel Pension St. Julien et du Midi
 " " Hotel Bristol
 " " Monhau Excelsior
 " " Hotel
Biebrich (Germany)—Hotel Kaiserhof
Biemme (Switzerland)—Hotel de la Gare
Bingen (Germany)—Hotel Starkenburger
Biskra (Algeria)—Hotel de l'Oasis [Hof]
Buzerte (Tunis)—*Hotel Metropole
Blaafaten (Norway)—Hotel Blaafaten
Blankenberghe (Belgium)—Grand Hotel d'Orange
Blankenburg (Hartz, Germany)—Hotel Kaiser Wilhelm
Blonville s/M (France)—Hotel de la Terrasse
 " " Normandy Hotel
Bœngen (Lac de Brienz, Switzerland)—Hotel Belle Rive
Bologna (Italy)—Hotel Pellegrino
 " " Hotel Stella d'Italia e Aquila Nera
 " " Hotel du Parc
Bona (Algeria)—Hotel du Commerce
Bonn (Germany)—Hotel du Nord
 " " *Hotel Rheineck
Bordeaux (France)—Hotel Restaurant Beeli
 " " Hotel Commercial
Bordighera (Italy)—Grand Hotel des Isles Britanniques [Colonie]
Bordj-Bouira (Algeria)—Hotel de la
Bormio (Italy)—Hotel de la Poste
 " " (Les Bains)—Hotel des
 " " Vieux Bains
Botzen (Austria)—Hotel de l'Europe
Boulogne (France)—Berry's Hotel
 " " Grand Hotel du Louvre
Boulouris (nr. St. Raphael, France)—Grand Hotel
Bourg (France)—Grand Hotel de la Paix and Terminus
Bourg d'Oisans (France)—Grand Hotel du Bourg d'Oisans
Bouveret (Valais, Switzerland)—Grand Hotel de l'Aiglon
Bremen (Germany)—Hotel Furstenhof
 " " Hotel Monopol
Brescia (Italy)—Hotel d'Italie
 " " Hotel Brescia
Bret (France)—Hotel de France
Brien (Switzerland)—Hotel de l'Ours
Brigue (Switzerland)—Hotel de Londres
Brindisi (Italy)—Hotel de l'Europe
Bruges (Belgium)—Hotel du Panier d'Or
 " " Hotel du Grand Sablon
Brünnen (Switzerland)—Hotel Rosli
Brunsack (Germany)—Fruhling's Hotel, Stadt Bremen
Brussels (Belgium)—Hotel de Bordeaux
 " " Hotel Bristol et
 " " Marine
 " " *Hotel de l'Esperance
 " " Hotel Cecil
Bulle (Switzerland)—Hotel des Alpes
Burgos (Spain)—Grand Hotel Universal
Cabourg (France)—Hotel du Casino
Cadenabbia (Italy)—Hotel Belle Isles
Caen (Normandy)—Hotel de France
 " " Hotel de la Victoria
Céjus (France)—Hotel Meurice
Candia (Island of Crete)—Hotel d'Angleterre
Canea (Island of Crete)—Grand Hotel de France et d'Angleterre
Cannero (Lake Maggiore, Italy)—Hotel Italia
Cannes (France)—Hotel de Paris
 " " Hotel d'Europe
 " " *Hotel de France
 " " Hotel Victoria
Cannobio (Italy)—Hotel Cannobio et Savoie
Capri (Italy)—Hotel Royal
 " " Hotel Bristol
Carate (Lake Como, Italy)—Hotel Lario
Carcassonne (France)—Hotel de la Cite
Carentan (France)—Hotel d'Angleterre
Carhaix (France)—Hotel de France
Carlsbad (Austria)—*Hotel Nurnberger Hof
Carnac (Brittany)—Hotel des Voyageurs
Carnac-Plage (France)—*Grand Hotel
Carteret (France)—Grand Hotel de la Mer
Caserta (Italy)—Hotel Victoria
Cassel (Germany)—Hotel Strick
Castagnola (near Lugano, Switzerland)—Hotel Pension Villa Castagnola
Castellamare (Italy)—Station Buffet
Caudebec-en-Caux (Normandy)—Hotel du Havre
Cauterets (France)—Hotel Bellevue
Cava dei Tirreni (near Salerno, Italy)—Hotel Victoria
Cernobbio (Italy)—Hotel Pension Reine Olga
Certosa di Pavia (Italy)—Hotel de la Ville
Chambery (France)—*Grand Hotel de la Poste Metropole

List of Hotels (Series R)—continued.

- Chamonix (France)*—Hotel Beau Site et Continental
 " " Hotel de France et de l'Union
 " " Hotel de la Croix Blanche
Champéry (Switzerland)—Hotel de Champéry
Champex (Switzerland)—Hotel Pension du Lac
Chateau d'Oex (Switzerland)—Hotel and Pension de l'Ours
Chatillon (near Aosta, Italy)—Hotel de Londres
Chaudfontaine (Belgium)—Grand Hotel des Bains
Chenonceaux (France)—Hotel du Bon Laboureur et du Chateau
Chiavenna (Italy)—Hotel Helvetia and Specola
Chillon (Switzerland)—Hotel Chillon
Chinon (France)—Hotel de la Boule d'Or
 Hotel de France
Clermont Ferrand (France)—Grand Hotel de la Paix
Cleve (Germany)—Hotel Maywald
Cluses (France)—Hotel National
Coblence (Germany)—*Hotel Zur Traube
Cognac (France)—*Grand Hotel de Londres
Cours (Switzerland)—Hotel Lukmanier-Terminus
Collo (Italy)—Grand Hotel Mella
Cologne (Germany)—Hotel Minerva
 " " *Hotel Continental
Como (Italy)—Hotel d'Italie et d'Angleterre
 " " Hotel Metropole
 " " Hotel Pension Bellevue
Concarneau (Brittany)—Grand Hotel des Voyageurs
 Grand Hotel
Containville-les-Bains (Normandy)—Grand Hotel
Copenhagen (Denmark)—*Hotel Hafnia
Cordova (Spain)—Hotel Espanola y Francia
Corseilles-sur-Mer (France)—Hotel des Etrangers
Coutances (France)—*Hotel d'Angleterre
Crefeld (Germany)—Hotel Beltz
Dachsen (Falls of the Rhine, Switzerland)—Hotel Schloss Laufen
Darigen (Switzerland)—Hotel Pension du Lac
Davos Platz (Switzerland)—Eden Hotel and Pension
Delemont (Switzerland)—Hotel du Faucon
Desenzano (Italy)—Hotel Royal Mayer
 " " Hotel Splendid
Diekirch (Luxemburg)—Hotel de la Maison Rouge
Dieppe (France)—Hotel Chariot d'Or
 " " Hotel du Globe du Nord et Victoria
Digne (France)—*Hotel Boyer-Mistère
Dyon (France)—*Grand Hotel de Bourgogne
Dinan (France)—Hotel de Paris et d'Angleterre
Dinant (Belgium)—Hotel Famille
Dinard (Brittany)—Hotel Belle Vue
Divonne-les-Bains (France)—Hotel Pension des Etrangers
Dol de Bretagne (France)—Hotel Grand Maison
Domo d'Ossola (Italy)—Hotel Milan
Dordrecht (Holland)—Hendriks Hotel
Dresden (Germany)—Hotel Kaiserhof
 Carlton Hotel
Duisberg (Germany)—Hotel Berliner Hof
Durrheim (Black Forest, Germany)—Salinen Hotel
Dusseldorf (Germany)—Hotel Europe
Echternach (Luxemburg)—Hotel Bellevue
Edam (Holland)—Dam Hotel
Eisenach (Germany)—Rohrig's Hotel zum Grossherzog von Sachson
Elberfeld (Germany)—Hotel Europe
El Guerrah (Algeria)—*Hotel el Guerrah
Engelberg (Switzerland)—Hotel Engel
 Hotel Victoria
Enkhuizen (Holland)—Stapel Hotel
Entlebuch (near Lucerne, Switzerland)—Hotel Schimbergbad
Erfurt (Germany)—Hotel Europaischer Hof
Ermatingen (Thurgau, Switzerland)—Hotel and Pension Schloss Wolfberg
Escorial (Spain)—New Hotel
Etretat (France)—Hotel d'Angleterre
Evreux (France)—Hotel du Cheval Blanc
Falaise (France)—Hotel du Grand Cerf
 Hotel de Normandie
Famagusta (Cyprus)—Hotel Savoy
Fasano (Riviera, Lake Garda, Italy)—Hotel Bellevue
Fecamp (Normandy)—Hotel Canchy
Fionnay (Switzerland)—Hotel du Grand Combin
Florence (Italy)—Hotel Porta Rossa
 " " Hotel de Londres and Metropole
Fluelen (Switzerland)—Hotel Tell et Poste
Flushing (Holland)—Hotel Albion
Forclaz (near Martigny, Switzerland)—Hotel de la Fougère
Frankfort-on-Main (Germany)—Hotel Union
 Hotel Prince Henry
Freiburg (Baden, Germany)—Hotel Pfauen
 Hotel Salmen
Fribourg (Switzerland)—Hotel Suisse
Fritugen (Switzerland)—Central Hotel
 Hotel Terminus
Fuenterrabia (Spain)—Hotel de France
Furtwangen (Black Forest, Baden)—Hotel Grishaber zum Ochsen
Fussen (Bavaria)—Hotel Bayerischerhof
Gardone Riviera (Italy)—Hotel and Restaurant Benaco
Garmisch (Bavaria)—Hotel Sonnenbichel
Geneva (Switzerland)—Hotel Terminus
 Hotel des Alpes
 " " Hotel International
Genoa (Italy)—Hotel Milan
 " " Hotel de France
 " " Hotel Helvetia

APPENDIX.

List of Hotels (Series R)—continued.

<i>Locarno (Switzerland)</i> —Hotel Beau Rivage et d'Angleterre	<i>Milan (Italy)</i> —Hotel Victoria
<i>Loches (France)</i> —Hotel de France. [Posta	" Hotel de France
<i>Loreto (Italy)</i> —Grand Hotel Campania and Hotel Pace Gemelli	" Hotel de Rome
<i>Lourdes (France)</i> —Hotel Belge et de Madrid	" Hotel Central Pozzo
" Hotel Notre-Dame	<i>Misurina (Italy)</i> —Hotel Misurina
<i>Lovere (Italy)</i> —Hotel Lovere	<i>Mittenwald (Bavaria)</i> —Hotel Post
<i>Lucerne (Switzerland)</i> —Hotel de l'Ange	<i>Monaco (Coudamne)</i> —Hotel Beau Sejour
" " Hotel Rutli	<i>Monaco (Monaco)</i> —Hotel de Nice
" " Hotel Helvetia	<i>Monnetier (France)</i> —Grand Hotel du Parc et du Chateau
" " Lake of Lucerne	<i>Montbovon (Switzerland)</i> —Hotel Pension de la Gare
" " Steamers (meals only)	<i>Mont Dore (France)</i> —Hotel Tournaire
<i>Luc-sur-Mer (France)</i> —Hotel des Familles	<i>Monte Carlo (Monaco)</i> —Hotel National
" Hotel du Petit Enfer	<i>Montreuil-sur-Mer (France)</i> —Hotel de France et d'Europe
<i>Lugano (Switzerland)</i> —Hotel Lugano	<i>Montreux (Switzerland)</i> —Hotel Beau Rivage
" " Hotel Washington	" " Hotel de la Paix
" " Hotel Pension Villa	" " Hotel Splendid
" " Carmen a Lac	" (Territet)—Hotel de Hollande
" Hotel Beau Rivage	<i>Morgins-les-Bains (Valais, Switzerland)</i> —Hotel Pension de la Foret
<i>Luzemburg (Lux)</i> —Hotel Clesse	<i>Mori (Austria)</i> —Hotel de la Gare
<i>Luz (St. Sauveur, France)</i> —Grand Hotel de Londres	<i>Morlaix (Brittany)</i> —*Hotel Bozellec
<i>Lyons (France)</i> —Grand Hotel de Russie	<i>Munich (Germany)</i> —Hotel de l'Europe
<i>Lyons-la-Forêt (France)</i> —Hotel de la Licorne	" Hotel Wagner
<i>Maastricht (Holland)</i> —Hotel Derlon	" Hotel Stachus
<i>Macon (France)</i> —Hotel des Champs Elysees	" Pension Wassheim, 6, Tuerkenstrasse
<i>Macugnaga (Italy)</i> —Hotel Belvedere	<i>Murren (Switzerland)</i> —Hotel and Pension Eiger
" Hotel Mont Moro	<i>Namur (Belgium)</i> —Hotel de Hollande
<i>Madrid (Spain)</i> —Hotel Peninsular	<i>Nantes (France)</i> —Hotel du Commerce et des Colonies
<i>Magranico (Italy)</i> —Hotel Climatique	<i>Naples (Italy)</i> —Hotel and Pension de la Riviera
<i>Malaga (Spain)</i> —Hotel Alhambra	" Hotel de Naples
<i>Malmes (Belgium)</i> —Hotel de la Couronne	" *Hotel Isotta et de Geneve
<i>Mals (Tyrol)</i> —Hotel Post	" *Hermitage Hotel
<i>Malta</i> —Hotel d'Angleterre	" Hotel Bellevue
<i>Marengo (Algeria)</i> —Hotel d'Orient	" Hotel Metropole
<i>Marseilles (France)</i> —*Hotel de Geneve	<i>Naters-Brigue (Switzerland)</i> —Hotel des Alpes
<i>Martigny (Switzerland)</i> —Hotel National	<i>Neris-les-Bains (France)</i> —Grand Hotel Berger
<i>Mauterndorf (Austria)</i> —Gasthof zur Poste	<i>Nervi (Italy)</i> —Schickert's Parc Hotel
<i>Mayence (Germany)</i> —Central Hotel	<i>Neuchatel (Switzerland)</i> —Hotel du Soleil
" Hotel Mainz rhof.	<i>Neuhausen (Switzerland)</i> —Hotel Belle Vue
<i>Mayens de Son (Rhône Valley, Switzerland)</i> —Hotel de la Rosa Blanche	<i>Neusondring (Tyrol)</i> —Bahnhof and Post-hotel
<i>Meiringen (Switzerland)</i> —Hotel Brunig	<i>Neustadt (Black Forest)</i> —Hotel Crown
" " Hotel Meiringer-hofe	<i>Neuwied (Rhine, Germany)</i> —Moravian Hotel
" " Hotel Oberland	<i>Nice (France)</i> —Hotel des Princes
<i>Melchthal (Switzerland)</i> —Hotel & Pension Alpenhof	" (Suburb St. Barthelemy)—Grand Hotel St. Barthelemy
" " Hotel & Pension Melchthal	" (Cimiez)—The English Hotel
<i>Mentone (France)</i> —Hotel de Turin	" *Hotel de Berne
" Hotel Britannia	" Hotel Busby
<i>Menzschwand (Black Forest)</i> —Hotel Eagle	" Pension Miramare
<i>Meran (Austria)</i> —Hotel and Pension Windsor	" Hotel de Bade and O'Connor
" Hotel de l'Europe	<i>Neuport-Bains (Belgium)</i> —Grand Hotel de la Plage
<i>Mers (France)</i> —Hotel de la Plage	<i>Nîmes (France)</i> —Hotel d'Europe et de Provence [kron
<i>Meru (Oise, France)</i> —Hotel du Lyon d'Or	<i>Northhausen (Germany)</i> —Hotel Friedrichs-
<i>Metz (Germany)</i> —Hotel d'Angleterre	
<i>Michelet (Algeria)</i> —Hotel des Touristes	
<i>Middelkerke (Belgium)</i> —Villa des Roseraies	

List of Hotels (Series R)—continued.

- Nurnberg (Germany)*—Hotel Maximilian
Nymegen (Holland)—Hotel du Soleil
Nyon (Lake Geneva, Switzerland)—Hotel des Alpes
Oberhofen (Switzerland)—Kurhaus Hotel Victoria
Ollen (Switzerland)—Hotel Suisse
Oneglia (Italian Riviera)—Grand Hotel
Oostduinkerke-Bains (Belgium)—Grand Hotel des Dunes
Orleansville (Algeria)—Hotel des Voyageurs
Ospedaletti (Italy)—Hotel-Pension Suisse
Ostend (Belgium)—Hotel de Gand et d'Albion
 " " Hotel Marion
 " " Hotel Royal de Prusse et Grande Bretagne
 " " Hotel de Cologne et Villa Paula
 " " St. James' Hotel
Pallanza (Italy)—Hotel S. Gothard Pension Suisse
Parame (Brittany)—Hotel de la Plage
Paris (France)—Hotel Prince de Galles
 " Hotel London and Milan
 " Hotel du Pas de Calais, 59, Rue des Sts. Peres
 " Hotel des Tuileries
 " Hotel de Dijon
 " Hotel Prince Albert
 " Hotel du Chariot d'Or
 " Hotel Stavia, Rue Godot de Mauroy
Pau (France)—Hotel de la Poste
Pegli (Italy)—Hotel de la Ville
Perpignan (France)—Hotel de la Loge
Perros-Guirec (Brittany, France)—Grand Hotel
Piedimulera (Italy)—Hotel Couronne and Poste
Pierrefonds (Ouse, France)—Grand Hotel des Bains
Pilsen (Austria)—Hotel Golden Eagle
Pisa (Italy)—Grand Hotel et de Londres
 " Hotel Nettuno
 " Hotel Minerva et Ville
Plansee (Tyrol, Austria)—Hotel Seespitz
Pompeii (Italy)—Grand Hotel Pompeii
Pont Aulmer (Normandy)—Hotel du Lion d'Or, Rue Gambetta
Pontorson (Normandy)—Hotel de l'Ouest
Pontresina (Switzerland)—Hotel and Pension Bernina
Pornichet (France)—Grand Hotel de Pornichet
Quimper (France)—*Hotel de France
Quimperle (Brittany)—Hotel du Commerce
Ragaz (Switzerland)—Hotel St. Gallerhof
Rapallo (Italy)—Hotel Beau-Rivage
Rapperswyl (Switzerland)—Hotel et Pension du Lac
Ravello (Italy)—Hotel and Pension del Toro
Ravenna (Italy)—Hotel Royal
Reckingen (Switzerland)—Hotel Pension Blinnenhorn
Reichenhall (Germany)—Hotel Deutscher Kaiser
Remiremont (Vosges)—Hotel des deux Clefs
Rennes (France)—Grand Hotel Jullien
Retournemer (Vosges, France)—Hotel Restaurant de Retournemer
Reutte (Tyrol)—Hotel T. rol
Rheinfeiden (Switzerland)—Hotel Dietschy am Rhein
Rigi Kaltbad (Switzerland)—Hotel Bellevue
Rigi-Klosterli (Switzerland)—Hotel and Pension de l'Epée
Rippoldsau (Black Forest)—Hotel Fritsch zum Klosterle
Riva (Austria)—Hotel and Pension See-Villa
Riva Bella (Normandy)—Hotel de la Plage
 " Hotel du Chalet
Rocheport (Belgium)—Hotel Biron
Rolandseck (Germany)—Hotel Decker
Rolle (Switzerland)—Hotel Tête Noire
Rome (Italy)—Capitol Hotel
 " Hotel d'Allemagne
 " Fisher's Park Hotel
 " Hotel de Geneve
Ronda (Spain)—Station Hotel
Rorschach (Switzerland)—Hotel Bodan
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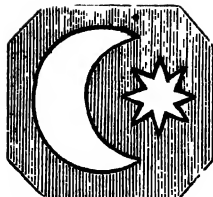
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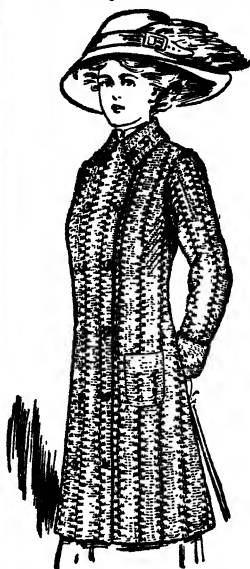
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PALACE GRAND HOTEL.

Opened 1906. Strictly first-class House, beautifully situated near the lake, and opposite the Borromean Islands. Beautiful view. Large park. Lawn tennis. Lift. Electric light. Chauffage throughout. Apartments with private bathrooms. Orchestra. English Church. All express trains stop at Baveno station. Omnibus meets arrival of trains and steamers.

P. BORGO, Proprietor.

Cook's Coupons accepted.

(LAKE MAGGIORE.) **BAVENO.** (SIMPLON LINE.)
(UNRIVALLED SITUATION.)

GRAND HOTEL BELLEVUE.

Best Family Hotel, situated in large garden near the lake. Lift. Electric light. Garage. Steam-heating. Apartments with private bathrooms. Tennis courts. Orchestra daily. Open March to November. Omnibus meets all trains.

G. PEDRETTI, Proprietor.

Cook's Coupons accepted.

BELLAGIO (Lake of Como.)**HOTEL GRAND BRETAGNE.**

Proprietor, AUGUSTUS MEYER.

This first-class Hotel is most splendidly situated in the Italian Lake district. Every modern comfort. Central Heating. Large Garden and Park. Electric Light. Lift. Lawn Tennis. Camera Obscura. Water from the St. Primo Springs.

Cook's Coupons accepted.

BELLAGIO.**SPLENDIDE HOTEL DES ETRANGERS.**

Newly opened, expressly built and handsomely furnished First-class Hotel, in magnificent situation opposite the Lake. Lift. Electric Light throughout. Central Hot-water Heating. Bath and Douches. Spring Water. Large Garden and Restaurant Française on the Lake. Table d'Hôte at separate Tables. Auto-Garage. Omnibus meets all the Boats.

Open all the year round. Moderate Terms.

FERRARIO & BOLGÈ, Proprietors.

Cook's Coupons accepted.

BERLIN.**HOTEL PRINZ ALBRECHT.**

PRINZ ALBRECHTSTR. 9, NEAR ANHALTER AND POTSDAMER BAHNHOF.

Modern comfort. Select position. Rooms from 3 marks.

Marble Hall. Renowned Cooking.

Large and small apartments connected with bath and dressing room.

Cook's Coupons accepted.

BERLIN.**ALEXANDRA HOTEL.**

16 AND 17 MITTEL STRASSE.

New and modern Family Hotel, 100 front and garden rooms from 2/6 upwards. Rooms connected with bath. Comfort, courtesy, moderate terms. Unique and quiet location between Central Railway Station, Friedrichsstrasse and Unter den Linden (Berlin's most fashionable thoroughfare).

Telegrams—"Alexandra Hotel, Berlin."

Telephone—A 1.9121—9122.

Managing Proprietor, K. H. MULLER.

Cook's Coupons accepted.

BERLIN.**HOTEL "DER KAISERHOF"**
WILHELMSPLATZ.

Rooms from 5 marks upwards; with Bath and Toilette from 12 Marks.

BERLIN.**GRAND HOTEL BELLE VUE,**
AND THIERGARTEN HOTEL (HOTEL DU PARC).

FIRST CLASS.

POTSDAMER PLATZ.

Much enlarged by New Building, provided with every modern comfort. Lift, Electric Light, Smoking and Reading Room.

Small and large Apartments in connection with Bath and Toilette. Opposite Potsdam Station. Not far from Anhalt Station. In proximate vicinity of the Thiergarten.

Proprietor, **EMIL METZGER.**

Cook's Coupons accepted.

BERLIN.**PENSION HERZBERG.**

121 B, POTSDAMER PRIVAT STRASSE, 121 B, VIL'LA.

Family Hotel of the first order. Largest in Berlin. 75 rooms arranged with all modern comfort and entirely new. In a central position, but quiet, and with gardens surrounding. Well patronised both in Summer and Winter by International guests. Full pension from 6 marks. Lift. Electric Light. Central Heating, etc.

BEX LES BAINS (Rhône Valley, Switzerland).

Salt and Mineral Water Baths. Hydrotherapeutics. "Fango de Battaglia" (Mud Baths). Acide Carbonic Baths as Nauheim. Electric Light Baths are to be found at the

GRAND HOTEL DES SALINES.

High-class order. Very spacious Dining Room, with newly-built Hall. Lift. Electric Light. Large shady Park. Lawn Tennis. Excellent road for Bicycles and Motor Cars. Shed for Bicycles. Booklet and Tariff on application.

Physician of the Establishment, Dr. E. de la HARPE. Manager, G. HEINRICH.
Cook's Coupons accepted.

BIARRITZ.**HOTEL VICTORIA & DE LA GRAND PLAGE.**

FIRST-CLASS HOTEL.

Finest situation, opposite the British Club and the Grand Casino. 150 Rooms and Salons. Electric Light. Lift. Bathrooms. Large Garden and Verandah. Tennis. Near Golf Links.

J. FOURNEAU, Biarritz.

*Cook's Coupons accepted.***BINGEN.****HOTEL VICTORIA.**

GEBR. SOHERR, Proprietress.

This favourite first-class Hotel, with a large Garden and Terrace, situated opposite the Landing Station of the Steamers, and close to the Railway Station, has an excellent reputation for its general comfort. Table d'hôte at One o'clock. Private dinner any time. Owner of the best vineyards. Hot and Cold Rhine Baths in the Hotel. Carriages for Excursions.

*Cook's Coupons accepted.***BOLOGNA.****HOTEL ETOILE D'ITALIE—AIGLE NOIR.**

Second class Hotel. The most central, situated in the principal street of the town. All modern comfort. Moderate Charges. Lift. Steam Heating. Electric Light and Telephone in every Room. Warm and Cold Bath. Douches. The four principal languages spoken. GREAT RENOWNED RESTAURANT always ready at fixed prices and à la Carte. Pension from 7.50 fr., all including. Special arrangements for Families. Two Omnibus Automobiles meet all trains day and night. Garage and Private Carriages. Guide Book of the Town gratis.

V. VIDONI, Proprietor.

Cook's Coupons accepted.

DOLOMITIC REGION.

CADORE.

BORCA S. VITO.

ITALY.

ALPINE RESORT, 3,750 FEET ABOVE SEA.

**PALACE HOTEL DES DOLOMITES.
SUCCURSAL, HOTEL CADORE-TAI.**

New Palatial Hotel, 150 Rooms with Private Baths, etc. Every modern appliance. Motor Garage. Private Motor Cars and Carriage between Hotel and Stations of Belluno and Toblach. 80,000 metres Park and Pine Forest. Splendid view over Dolomites, Monte Pelmo, and Antelao. Union des Grands Hotels, Milan, Proprietors.

*Cook's Coupons accepted.***E. GUGLIEHNI, Manager.****BRIGUE.****GRAND HOTEL COURONNE ET POSTE.**

First-class Hotel. Nearest to the Station, the Post and Telegraph Office. Carriages for the Glacier du Rhone, The Grimsel and Simplon. Electric Light. Central Heating. American Bar. Pension from 8 francs. Lift. Auto-Garage. Facing the Simplon. Apartments with bath and toilet.

JOS. ESCHER, Proprietor.*Cook's Coupons accepted.***BRUGES (Belgium).****HOTEL DE FLANDRE.**

Establishment of the Highest Class.

Largely patronized by Royalties and the *élite* of English and American Society. Central Steam Heating and Electric Light. Most beautiful Garden and splendid Winter Hall. Absolutely perfect Sanitary arrangements. Suites and apartments with private bath and toilet.

Cable and Telegraphic Address—"FLANDRE, BRUGES."

LIFT.**LIFT.***Cook's Coupons accepted.***Mm. E. H. BENSEL, Proprietress.****BRUSSELS.****GRAND HOTEL.**

Convenient for Nord and Midi Station. Grand Café. Grill Room. Warmed through-out by Steam.

*Cook's Coupons accepted.***BRUSSELS.****HOTEL DE LA POSTE.****Proprietor, H. TILMANS.**

This excellent Establishment, situated Rue Fosse aux Loups, will be found very convenient to visitors who prize cleanliness and comfort. It is very substantially furnished, has an excellent *cuisine*, and displays every attention to visitors, the charges being moderate. It is well situated for tourists desirous of rendering themselves familiar with the principal objects of interest in the Belgian capital, and the landlord will be found willing to afford every information in his power. Proprietor speaks English, French, German, Dutch, and Italian. Omnibus to and from the Station. Telephone. Smoking and Sitting Rooms. Electric Light in all the Rooms. Telephone No. 392. Steam Heating. Lift.

Cook's Coupons accepted.

BRUSSELS.**GROTTO OF HAN.**

(Station · ROCHEFORT, BELGIUM.)

Travellers passing through Belgium can, by stopping a few hours, easily visit the "Grotto de Han."

According to all guide books the Grotto of Han with its chaos, its multi-form concretions, its abysses, its subterranean rivers, is the most enchanting and impressive in the world. The largest hall measures 154 m. in length, 140 m. in width, and 129 m. in height. (Total length about 3 km.) The last portion is visited by boat. An electric lighting system, recently installed, provides indescribable fantastic effects. A line, commanding a magnificent panorama, crosses the Rochers de Faule from Rochefort to the entrance of the Grotto.

BRUSSELS.**HOTEL DE BELLE VUE AND DE FLANDRE.**

First-class Hotel, in the best and healthiest situation of the town, near the King's Palace, overlooking the Park and the Place Royale. Every desirable accommodation. Electric Light. Lift. Steam Heating. Apartments with Bath and toilet. Winter Garden. Auto-Garage and Pit.

E. DREMEL, Proprietor.

Address letters or telegrams—Hotel Belle Vue and de Flandre, Brussels.

Cook's Coupons accepted.

BRUSSELS.**HOTEL BRISTOL AND MARINE**

9. Bd. du Jardin, Botannique.

Telegrams—"Marine Hotel, Brussels"

Proprietor—JOS. KKKULE.

This excellent Establishment is situated at the Nord Station, in the finest and healthiest part of the town. First-class cooking, and Old Wines. Every modern comfort. Moderate charges. Reading Saloon with English and American newspapers. Smoking and Conversation Saloons. Baths and Garden. Electric Light throughout. All languages spoken. Electric Tramway communication with all parts of the City. Pension if desired. Night Porter. Central Heating. Telephone No. 2354.

Cook's Coupons, Series R, accepted.

CAIRO.**SAVOY HOTEL AND SAVOY RESTAURANT.**

The fashionable Hotel of Egypt.

GRAND CONTINENTAL HOTEL.

Best situation, facing Esbekieh Gardens and Opera House. World-wide reputation. American Bar and Grill Room. Moderate terms.

HOTEL D'ANGLETERRE.

Quite first-class Family Hotel, beautifully situated in Ismailia quarter. Large Terrace facing south. Moderate terms.

MENA HOUSE HOTEL.

At the foot of the Pyramids, 30 minutes from Cairo. The Ideal Hotel out of town, dry desert air, country life, Golf Links, own Stables, Camel and Horses on hire. Most suitable for a lengthy stay. Moderate terms.

Agents meet all steamers.

A. WILD, General Manager.

Apply for new pamphlet A.

(In Summer, Grand Hotel National, Zurich.)

Cook's Coupons accepted.

CANNES. HOTEL METROPOLE

(ONE OF THE GORDON HOTELS).

Situated in own beautifully wooded private park of 30 acres, affording magnificent unobstructed views. Faces South. Sheltered from North by pine woods. Luxurious suites of rooms with private baths. Excellent tennis courts. Garage. The Hotel is connected with the Town Station, golf links, and polo ground by private automobile service.

Cook's Coupons accepted.

OPEN	CANNES (French Riviera).	OPEN
WHOLE	HOTEL VICTORIA.	WHOLE
YEAR.		YEAR.

Central Situation. Fine Garden. Near Sea. Comfortable Rooms. Electric Light. Very Good Table. Tramway at the Door. Pension from Nine Francs. For Parties of Six in Two Rooms, 7s. Hot water heating throughout.

Proprietor, L. W. PILATTE.

Cook's Coupons accepted.

CARLSBAD. SAVOY WESTEND HOTEL,

VILLA HOHENBURG, VILLA CLEOPATRA, AND VILLA CARLTON.

Constructed and fitted up on the most approved principles of MODERN HIGH-CLASS HOTELS. It is situated in the Westend quarter, opposite the American Park, in the healthiest position of Carlsbad. FIRST CLASS RESTAURANT AND GRILL ROOM.

Saloons, Reading and Smoking Rooms. Garden. Terrace. Electric Light. Hydraulic Lift. During May and September, reduced prices.

Telegrams—"SAVOYHOTEL."

TELEPHONE No. 333.

A. AULICH, Proprietor.

Cook's Coupons accepted.

CHALONS s. MARNE (France). HOTEL DE LA HAUTE MERE DIEU.

Chalons s. Marne is just half way between London and Basle, and the Hotel de la Haute Mere Dieu is the best and most convenient place for travellers wanting a good rest after a long journey. They will find there very comfortable Rooms, with fire places, excellent cooking, and one of the finest cellars. Reading and Smoking Rooms. Gardens. Modern sanitary arrangements. Omnibus at the Station day and night. Moderate prices. English spoken. Table d'Hôte at 11 and 7 o'clock. Five very fine and very old churches to be seen in Chalons. Five miles from Chalons, Notre Dame de L'Epine, beautiful Abbey Church, built by the English in the 16th century.

Telephone No. 4.

Telegraphic Address: "HOTEL MEUNIER."

Cook's Coupons accepted.

MEUNIER, Proprietor.

CHAMOUNIX. HOTEL DE LONDRES, D'ANGLETERRE, AND GRAND HOTEL.

ALL FIRST CLASS.

Large Garden. Splendidly situated. Lift. Tennis. Apartments with Private Bath. Proprietor: Société Hotelière Franco-Suisse de Chamonix.

CREPAUX-TAIRRAZ,

Manager.

Cook's Coupons accepted.

CHAMOUNIX.**GRAND HOTEL ROYAL AND DE SAUSSURE.****Proprietors, COUTTET FRÈRES.**

First-class English Family Hotel. Delightful free situation, with a large sheltered Park and Garden. Magnificent view of the Mont Blanc. High-class cuisine. Restaurant. Smoking and Reading Rooms. Baths. Excellent telescope for free use of visitors. Electric light throughout. Moderate charges. Special arrangements for families. Lawn Tennis.

*Cook's Coupons accepted.***CHAMOUNIX.****HOTELS BEAU-SITE AND CONTINENTAL.**

Excellent second-class Hotel, recommended to families for great comfort. Beautifully situated in a large garden facing Mont Blanc and its Glaciers. Good sanitary conditions. First-rate cooking. Most moderate terms. Bath Rooms. Smoking and Reading Rooms. Dark Room. Electric light throughout. Telegraph. Telephone. Omnibus. Winter season. Patronised by English families.

Garage for Automobiles.

Proprietor, J. CURRAL-COUTTET.*Cook's Coupons, Series R, accepted.***LES PRAZ (near Chamonix).****HOTEL SPLENDID.***Cook's Coupons accepted.***CHIAVENNA.****HOTEL NATIONAL ET ENGADINERHOF.**

The Best and most Modern Hotel. Opposite the Railway Station and the principal office for the arrival and departure of all the diligences. The only Hotel with Central Steam Heating Installation throughout. Electric Light. Telephone. Baths.

*Cook's Coupons accepted.***COBLENCE.****HOTEL ZUR TRAUBE.**

Renovated 1910.

Every Comfort.

Close to the Piers.

Beautiful views on the Rhine.

Omnibus at the Station.

Electric Light.

Central Heating.

Telephone No. 42.

A. FLORY, Proprietor.*Cook's Coupons, Series R, accepted.*

COLOGNE.

HOTEL DISCH.

FIRST CLASS. OLD RENOWNED. With every modern comfort.

Omnibus at the Steamboats and the Station.

Cook's Coupons accepted.

CONSTANCE.

(ON THE LAKE OF CONSTANCE AND THE RHINE.)

Terminus of the Black Forest Railway.

INSEL HOTEL IM SEE.

Formerly Convent of the Dominicans, unique building as regards history, architecture and scenery. Quiet residence. Pension arrangements for long stays. Season April 20th to October 15th. Personally managed by the

Proprietor, M. BRUNNER.

Cook's Coupons accepted.

CONSTANTINOPLE.

HOTEL BRISTOL.

House of the first class, newly and expressly constructed for a Family Hotel, luxuriously furnished, and offering the greatest comfort at a very moderate price. Situated in the centre of Pera, opposite the Municipal Garden. Splendid view of the Bosphorus and the Golden Horn. American Elevator. Baths in every apartment. Rooms for reception, reading, smoking, etc. French and English cuisine.

Cook's Coupons accepted.

CONSTANTINOPLE—PERA.

GRAND HOTEL KROECKER.

First-class Family Hotel with large and elegantly furnished rooms, offering full comfort at a very moderate price. Splendidly situated in the centre of Pera and overlooking the Golden Horn and Stamboul. Baths, Rooms for reception, Post Office, etc. Good Kitchen and Good Wines. Only Hotel in Constantinople with Garden. Full or half pension at most moderate terms.

Cook's Coupons accepted.

COPENHAGEN.

HOTEL KONGEN AF DANMARK.

High-class English Hotel. *Cook's Coupons accepted.*

MARIENLYST CURE AND SEA BATH.

Largest and most fashionable Bathing Establishment of the North. 300 Rooms and 24 elegantly furnished Cottages.

Cook's Coupons accepted.

COPENHAGEN.

HOTEL COSMOPOLITE Kongens Nytorv.

First-class Hotel, newly built. 170 Elegantly Furnished Rooms. Electric Light. Elevator. Central Heating. Grand Dining Saloon connected with a beautiful Palm Garden. Special cosy Drawing Room for Ladies. Only Fireproof Hotel in Copenhagen. Moderate Prices.

THE MANAGEMENT.

Cook's Coupons accepted.

CORTINA (d'Ampezzo 4,025 feet above sea level), TYROL.

QUEEN OF THE DOLOMITES.

GRAND HOTEL MIRAMONTI.

First-class New Hotel, situated amongst beautifully green Alpine meadows and near extensive forests. Grand panoramic view of the Dolomites. 160 spacious, lofty, and well-furnished rooms. Apartments with private bath, private sitting-room. Numerous balconies. Large elegant dining-room with separate tables. Central heating. Electric light. Baths on every floor. Large vestibule and public rooms. Verandahs and restaurant. Tennis court. Auto. garage. Telephone. Carriage horses and Guides in the House. Moderate terms.

Cook's Coupons accepted.

R. MANAIGO, Proprietor.

CRACOW.

GRAND HOTEL.

In the former palace of the Prince Czartoryski. Electric Light. Central Heating. Marble Staircases. Rooms from 3 kronen, inclusive Light and Service. Luxurious Apartments. Large Restaurant and separate rooms. Dinners from 3 kronen, and à la carte. Wine trade. Confectionery and Café in the house.

Cook's Coupons accepted.

DIEPPE. HOTEL ROYAL

(ONE OF THE GORDON HOTELS).

Finest Hotel in Normandy. Best position facing sea, and nearest the Casino. Entirely rebuilt a few years ago; the Hotel embodies all modern improvements. Uninterrupted sea views from every window. Numerous suites of rooms with private baths. An ideal centre for automobilists. Renowned cuisine.

DIEPPE.

HOTEL DES ETRANGERS.

First-class Family Hotel facing the Sea, inclusive and moderate terms.

DIEPPE.**GRAND HOTEL.**

On the front, facing the sea. First-class house. 150 rooms and saloons. Lift.

Bath-rooms. Apartments, with Bath-room. Garage and Repairing Workshop.

Open all the year.

Telephone—164.

Splendid Trout Fishing for people staying in the Hotel.

G. DUCOUDERT, Proprietor.

Cook's Coupons accepted.

DINAN (the most picturesque City in Brittany).

Near Dinard and Saint Malo.

On the delightful Valley of "la Rance."

Winter temperature average 6°. English Chapel. Middle Age edifices. Fishing.

Boating. Golf Links. Tennis Club. Victoria Club.

HOTEL DE BRETAGNE.

First-class Terms.—October to June—50s. weekly.

Cook's Coupons accepted.

DRESDEN.**GRAND UNION HOTEL.**

Near Central Station; open position.

Renewed 1909. Magnificent high-class Family Establishment, situated in the finest part of the town, the English quarter. Suites and rooms with Bath. Lift. Electric Light. Garage. Moderate charges, special rates for a stay. Homely comfort.

A. BECKER-LANDRY,

Late Manager of Hotel Bristol, Naples, and Excelsior Palace, Palermo.

Cook's Coupons accepted.

DRESDEN.—A.**THE CONTINENTAL HOTEL.**

Rebuilt 1906-7, and all improvements of a Modern Hotel added. Situation is good, quiet, select and convenient. Opposite Central station. Suites and Single Rooms combined with private Bath Room and Lavatory. Restaurant (considered one of the best in Dresden), open to non-residents. Nice garden and terraces. Smoking, Reading, Ladies Drawing, Music and Writing Rooms, all on ground floor. Every comfort and convenience. Heated throughout. Electric Lifts and Light. Large Garage.

Telephone.—Office, 740.

Manager, OTTO KOBERLING.

Proprietor, MAX OTTO.

DRESDEN.—A.**PENSION RUDELOFF,**

1A, SCHNORR ST. (CORNER OF WINCKELMANN ST.).

Occupying a handsome Villa of its own (30 Rooms), garden, conveniently situated, 4 minutes' walk from the principal Railway Station, near the English, American and Scotch Churches. Perfect Sanitation. Quiet. Sunny Rooms. Bath. Excellent Table. Full Pension from 4 sh. a day. Facilities for German conversation.

Telephone No. 1401.

H. RUDELOFF.

Cook's Accommodation Orders accepted.

EGGISHORN.**HOTEL JUNGFRAU, 2,200 m.**

2½ hours above Fiesch. 120 beds. Pension for prolonged stay. Numerous and splendid excursions to the Jungfrau, Glacier d'Aletsch, etc. Same house.

PAVILION CONCORDIA, 2,800 m.

HOTEL RIEDERALP, 1,950 m.

HOTEL RIEDERFURKA, 2,100 m.

Admirably situated for a long sojourn. Glacier d'Aletsch close by.

Cook's Coupons accepted.

ENGELBERG.

HIGH CLASS ALPINE RESORT. 3,300 feet = 1,019 m. above sea.

**GRAND HOTEL & KURANSTALT,
AND HOTEL KURHAUS TITLIS.**

The two leading Hotels, with 600 Beds and all modern comfort. Patronised by distinguished English families. Three Tennis Courts. Large Ball and Concert Hall. Own Orchestra from the Scala in Milan. Summer Season—May to October. Winter Sport—November to March. Kindly apply for Prospectus and Pension terms.

CATTANI BROS., Proprietors.

Cook's Coupons accepted.

EVIAN-LES-BAINS.

The beautiful and highly patronized watering-place in Savoy on the borders of Lake Lemau. Complete Thermal Establishment. Recommended by most of the leading Doctors of England, France, and Germany, and frequented by European Aristocracy. Theatre, Golf, Casino, Splendid Excursions. Two daily trains de luxe.

ROYAL HOTEL.

A Palace of Luxury unrivalled in Europe.

SPLENDID HOTEL.

"The Home of Comfort."

These two Hotels are under the Management of the Ritz and Carlton Hotels of London.

FLORENCE.**HOTEL FLORENCE WASHINGTON.**

First-class House, Lung Arno, full south, thoroughly comfortable. Electric Light Lift, etc., etc. Apartments with Private Bath-Rooms. Central Heating.

Telegraphic Address—"Hotel Washington, Florence." Lieber's code used.

C. GOBBO, Proprietor and Manager.

Cook's Coupons accepted.

FLORENCE.**THE GRAND HOTEL BAGLIONI.**

Near the Railway Station, central and quiet. Sunny. Modern Hotel with the best and up-to-date comfort. Rooms and Suites, with connecting private bath and Dressing Room, complete Auto-Garage in the Hotel. Large Smoking and Lounging Hall.

A. & G. BAGLIONI Bros., Proprietors.

Branch House:—**BOLOGNA, Hotel Italia-Baglioni.**

Cook's Coupons accepted.

FLORENCE.**GRAND HOTEL PORTA ROSSA ET
CENTRAL.**

Most complete Second-class Hotel. Every comfort. Full south. Centrally situated. Lift. Electric Light, and central steam heating in every room. Hot and cold Baths. Douches. Omnibus at the station.

GIUSEPPE GEMOLDI.

Cook's Coupons, Series R, accepted.

FLORENCE (Italy).**HOTEL DE LONDRES AND METROPOLE,**

2-VIA SASSETTI (Sassetti Palace), and Piazza Victor Emanuel.

New part of the town. Central and quiet location, full south. Omnibus at the Railway Station. Open all the year. Every modern comfort.

TELEGRAPHIC ADDRESS—"Luckenbach, Florence."

P. LUCKENBACH, Proprietor.

Cook's Coupons, Series R, accepted.

FLORENCE.**GRAND HOTEL NEW YORK.**

LUNG' ARNO, CORSINI.

Completely modernised and re decorated. New WINTER GARDEN and Electric Lift. Electric Light and Steam-heating throughout. Public and Private Bath Rooms on each floor. Latest Sanitary arrangements.

G. FAINI, Proprietor.

Cook's Coupons accepted.

FLORENCE.**HOTEL SPLENDIDE PATRIA.**

6, VIA CALZAIOLI.

Completely Renovated. Most Central Position. Lift and Electric Light. Central Heating. Rooms with Bath and Toilette. Visitors are under no obligation to take their meals at the Hotel. Pension from 8 frs. per day. Rooms from 3 frs. inclusive. English, French, and German spoken. Telephone 7-8-9. Omnibus meets trains.

CAV. WFF. VITTORIO BRUNO, Proprietor.

FLORENCE.**PENSION DE FAMILLE DADDI-BORGHERI.**

VIA DEI BARDI, No. 7.

Quiet situation, near the Museums and Monuments. Comfortable Rooms. Bath. Italian Lessons. Pensions 5-7 lire.

Mme. MARIA G. DADDI-BORGHERI,

7, Via dei Bardi, Florence.

FLUSHING (Holland).**HOTEL ZEELAND.**

At the Railway Station. Opposite Steamboat Pier. Convenient for passengers breaking their journey at this delightful seaside resort. Interpreter meets trains and steamers.

W. I. I. CEULEN, Proprietor.

Cook's Coupons accepted.

FRANKFORT.**HOTEL PRINZ HEINRICH.**

Opposite the Central Railway Station. 150 large airy and quiet rooms from two Marks upwards. Electric Light throughout. Lift. Shady garden. Bathroom on each floor. Modern comfort.

Proprietor, WILLIAM BOPP.

Cook's Coupons, Series R, accepted.

FRANKFORT.**HOTEL UNION.**

FIRST CLASS.

ENTIRELY REBUILT AND NEW.

In the best and most central position. Established 1770 Rebuilt 1905-7.
Every modern comfort at very moderate prices. Fine Rooms from M. 2.50. Good Cuisine.
Telegraphic Address — "UNIONHOTEL, Frankfortmain."

Under the personal management of the Proprietor.

Cook's Coupons accepted.

FREIBURG (in Breisgau, Baden).**HOTEL DE L'EUROPE.**

(EUROPAISCHER HOF.)

First-class Hotel, situated to the left of the Railway Station, close to Post Office, and a few minutes from the Cathedral. In quiet and finest open situation on the Promenade, surrounded by nice Gardens. Covered and open Terraces for Open-air Restaurant. Electric Light and Steam Heating. Baths and apartments with private bath and toilette. Lift. Perfect sanitary arrangements. English newspapers. Moderate prices. Pension. Hotel porters at every train; no omnibus wanted.

C. BURKARDT, Proprietor (for many years at De Keyser's Royal Hotel, London).

Cook's Coupons (A.B.C.) accepted.

**FREIBURG i. BADEN**

(Black Forest)

CONTINENTAL HOTEL.

"Pfauen." First-class Family Hotel. Quiet position, next the Principal Station. Electric Light. Lift. Dark Room. Baths. Steam Heating. Large Garden. Special arrangements for longer stay.

V. L. TRESCHER, Proprietor.

Cook's Coupons and Private Carriage Tickets for the Black Forest Tours accepted.

FREIBURG, BADEN (Black Forest).**HOTEL SOMMER, ZAEHRINGERHOF.**

The leading Hotel of the place, opposite the principal station. Perfect sanitary arrangements. New Hall and covered Terrace with Restaurant. Apartments with baths. Central heating. Open all the year. Auto-Garage.

Proprietors, **SOMMER BROTHERS.**

GENEVA.

ESTABLISHED 1858.

ZENTLER BROS.

2, Place Longemalle (1st Floor)

(Opposite Cook's Office).

HIGHLY-FINISHED WATCHES, CHRONOMETERS.

AWARDS IN SEVERAL EXHIBITIONS.

GENEVA.**RICHMOND FAMILY HOTEL.**

Opposite the Jardin des Alpes and Landing Stage. Facing the Lake and Mont Blanc.

100 good Rooms. All modern comforts. Terrace, Lift, Electric Light, Central Heating, etc. Two Villas with large grounds are connected with the Hotel. Terms: Breakfast, 1 fr. 50; Luncheon, 3 frs.; Dinner, 4 frs.; Rooms, with light and attendance, from 3 fr. 50. Pension Terms for stay of five days or longer. Omnibus at the Station.

A. R. ARMLEDER, Proprietor.

GENEVA**COLAY SONS & STAHL,**

Established 1837.

31, QUAI DES BERGUES,

Manufacturers of finest Watches & Jewellery. Dealers in Diamonds, etc.

Branch House in Paris —2, RUE DE LA PAIX.

GENEVA.**HOTEL DU LAC.**

Well known house, entirely renovated, near the steamers' landing stages. Central Heating. Lift. Bath Rooms on all floors. Rooms from 3 fcs.; dinner, 4 fcs.; supper, 3.50 fcs. Special terms for longer stay. Cook's Office in same house.

E. EYHLÉ, Proprietor.

Cook's Coupons accepted.

GENEVA.

GRAND INTERNATIONAL HOTEL.

FACING THE RAILWAY STATION, P.L.M. & C.F.F.

New building with 120 Bedrooms. The only first-class Hotel near the Station. Furnished in the latest style, and also obtained the First Prize and Gold Medal for Sanitary and Health Improvement at the Crystal Palace Exhibition, 1906. No omnibus required.

AL. AMHERDT, Proprietor.

Cook's Coupons accepted.

GENEVA.

HIGH-CLASS WATCH FACTORY.

Established
1785.**Grand Prix, Milan, 1906.**

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HOTEL DES PRINCES.

Near Station and Harbour. New. First-class, with moderate prices. Apartments and single rooms with bath.

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In town. Restaurant. Bar. Tea Room. Close to Thos. Cook & Son—Hamburg—America—North German Lloyd.

LUIGI MELANO, General Manager.

Cook's Coupons accepted.

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HOTEL VICTORIA.

(PIAZZA ANNUNZIATA.)

New and modern. Hot water heating, electric lift, baths and hot and cold water in nearly all rooms. Rooms and apartments overlooking large terraces, and facing south. Moderate prices.

D. MELANO, Proprietor.

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(PALAZZO FIESCHI.)

Full south position, commanding a magnificent view of the Harbour and its environs. First-class Hotel, with every modern comfort. Lift. Electric Light, and Steam heating throughout. Beautiful Winter Garden.

Proprietors, **WALTHER & OESTIRLE.***Cook's Coupons accepted.*Branch Houses:—**GRAND HOTEL BRITANNIA, HOTEL DE MILAN, VENISE.****GENOA.****THE BRISTOL—VIA XX SETTEMBRE.****New Palatial Hotel.**

Modern, first-class in every respect.

Five o'clock Teas served in the Large Hall. Fashionable Restaurant. American Bar.
S. A. FIORONI.

GENOA.**HOTEL DE LONDRES.**

First-class, opposite to the Station, near the Steamers. Front Street paved with noiseless Asphalt. Perfect heating.

Ventilation and Sanitary arrangements. Moderate terms. Auto-Garage.

FEDERICO FIORONI.*Cook's Coupons accepted.***SAVOY HOTEL.**

Opposite Station. Same Proprietor.

GIESSBACH.On the Tourists' Line **LUCERNE, BRUNIG, INTERLAKEN.****HOTEL GIESSBACH.**

200 Beds. Beautifully situated. Health and Pleasure Resort above the picturesque Lake of Brienz. Extensive fir forest. Choice walks of all kinds. Free Concerts. Post, Telegraph and Telephone. Opposite the world-renowned **GIESSBACH FALLS**, illuminated every night during the Season. No extra charge for holders of Cook's Coupons. Funicular Railway from landing place of Steamboats to the Hotel. Pension, fcs. 8.50, and upwards.

*Cook's Coupons accepted.***HAUSER BROS.****GLETSCH.****HOTEL DU GLACIER DU RHÔNE À GLETSCH.**

1800 m. 250 beds. Electric Light. Baths. The Furka, Grimsel, and Brigue Diligences stop here at mid-day and evening. English Church.

HOTEL PENSION BELVEDERE, Route Furka.

One and a half hours from the Hotel du Glacier du Rhône. 2200 m. 90 beds. Most splendid view over the Rhone Glacier and the Alps. Both Hotels considerably enlarged and provided with every modern comfort, including Post and Telegraph Offices.

Proprietor, **J. SEILER-BRUNNER.***Cook's Coupons accepted.*

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GRAND HOTEL RIGHI VAUDOIS.

First-class Hotel, situated in one of the finest and healthiest parts of Switzerland, full South, commanding a splendid view of the mountains and of the lake. Perfect sanitary arrangements. Lift. Electric Light. Telephone. Baths. Large Park, with Lawn Tennis ground. Central heating. Open all the year.

Proprietor, F. RIECHELMANN.

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GRAND HOTEL MODERNE.

Built and Furnished in accordance with the latest improvements in connection with comfort and hygiene. 200 Rooms and Saloons. Independent Apartments for families. Electric Lighting and Heating in all rooms. Baths and Douches. Lifts. Special shelter for Motor Cars. Dark Room. Interpreters. Information given. Carriages and Guides for excursions. Railway Tickets. Telephone. Belvedere with admirable view of the Alps mountain chains. Table d'Hôte. First-class Restaurant. Moderate Terms.

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GRINDELWALD (Switzerland).

3,468 ft. above Sea Level.

In the heart of the finest mountain scenery of Switzerland (The Wetterhorn, Eiger, Monch, Jungfrau and other Giants),

THE BEAR HOTEL

(Close to the English Church).

First-class. 300 Beds.

Old-Established Premier English Hotel.

Central heating. Electric light.

Lift.

Private Bathrooms. Orchestra. Tennis.

WORLD-RENOWNED WINTER SPORTS CENTRE.

Open—May 15th to October 1st.

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Three minutes from the principal railway station, on the outer Alster Lake. Rooms from 4 Marks upwards; with bath and toilet from 10 Marks.

RESTAURANT PFORDTE.

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HELOUAN (25 minutes from Cairo in the Desert).

The famous desert watering place. Warm, dry desert air. Magnificent modern Bathing Establishment. Under supervision of an English Medical Director. Natural Sulphur water, stronger than those of Aix-les-Bains or Harrogate. All kinds of baths and douches. Massage. English Masseurs and Masseuses. Only place in the world where marvellous treatment of Gout, Rheumatism, Sciatica, Lumbago, etc., can be carried out in winter under best climatic conditions.

GRAND HOTEL, HELOUAN.

The best Hotel out of Cairo.

Nearest to the best Golf Links in Egypt

Terms from 12/3 per day. Write for pamphlet.

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Comfortable Family Hotel.

Opposite the Baths.

Beautiful Gardens.

Terms from 8/3 per day.

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Cook's Coupons accepted.

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Specially recommended to Golfers. Within 5 minutes of the two Golf links. Regular service free of charge. The very best and most Up-to-date.

New Proprietor.

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Historical pamphlet, illustrated, sent on application.

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WINTER AND SUMMER RESORT.

Climate in Winter sunny, dry, cold, bracing, without cold winds, especially recommended for weak constitutions, anemia, reconvalescence, throat diseases, etc.

All sorts of Winter Sport—Tobogganing, Skating, Sleighing (splendid skating rinks), amusements, theatres, balls, concerts, etc. Excellent Educational advantages, University, Gymnasium, Music, etc., etc. Schools, private lessons. Summer Season, beautiful Walks, Excursions, etc. Most beautiful drive to the Bavarian castle and Ober Ammergau.

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First-class modern comfort Lift Electric Light Home comforts

CARL LANDSEE, Propr.

Cook's Coupons accepted

INNSBRUCK, Tyrol. GOLDEN SUN HOTEL.

First-class Hotel, facing Railway Station. Free and healthy position.

Steam heating, Electric Light, Lift, Baths.

CARL BEER, Proprietor.

INTERLAKEN.

REGINA-HOTEL JUNGFRAUBLICK.

The high-class Family Hotel. Commanding position, quiet and sunny, with full view of the "Jungfrau" and the lakes. Extensive gardens leading into a pinewood park. Tennis. Garage. En pension rates.

INTERLAKEN.

TERMINUS HOTEL BRISTOL AND PENSION.

Right opposite Central Station and Thun Steamship landing-stage. Splendid and quiet situation in its own garden. Near the Kursaal and the Grande Promenade. Recently built, with all modern improvements. Large hall. Lift. Drawing and billiard rooms. Bar. Famous open-air restaurant, with view of the Jungfrau. Real English home comfort. The meals are served at small tables. Baths. Apartments with private baths.

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Central position on the Promenades, with magnificent view of the Mountains.

260 Beds. Lift. Electric Light throughout.

PRIVATE BATH ROOMS.

TABLE D'HÔTE AT SEPARATE TABLES

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New Building with all modern comforts, opened in July, 1906.

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FINE SUITES, WITH PRIVATE BATHS AND SEPARATE PASSAGE.

Hot Water Heating.

Motor Shed.

H. WYDER, Proprietor.

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A unique position on the "Höheweg," offering a grand view of the Jungfrau and its incomparable panorama. First-class Hotel. Apartments of Sitting, Bed, and Private Bath Rooms. French Restaurant. American Bar. English Billiards. Lifts, Electric Light, Central Heating. Concerts. Balls. Splendid Sporting Grounds. Motor-car Shed.

Pension Terms in Spring and Autumn.

Cook's Coupons accepted.

GRAND HOTEL JUNGFRAU.

Situated in the centre of the Hoheweg, with a magnificent view of the Jungfrau. Recently enlarged and improved, with every modern comfort. Private Bath Rooms. Grand Restaurant with Terrace and Grill Room. Large Hall. Rooms from 4 francs. Large shady Gardens. Lawn Tennis. Motor-car Shed. Pension prices for a prolonged stay.

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In lovely position on the Hoheweg, adjoining the Kursaal. Large shady Garden. Motor-car Shed. Electric Light. Lift. For Families specially recommended. Golf Links.

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E. SEILER, Proprietor.

Cook's Coupons accepted.

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GRAND HOTEL

(and BEAU RIVAGE).

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ALBERT DOEFFNER, Proprietor.

In Winter, at the GRAND HOTEL, HAUSER & DOEFFNER, NAPLES.

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OLD ENGLISH HOUSE. PENSION.

First-class, best position. French Cooking. Moderate Charges. Modern Comfort.

Golf Links. Tennis.

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THE GRAND

— IS —

The only MODERN and BEST APPOINTED HOTEL in the Channel Islands.

Unrivalled situation and Cuisine.

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Reduced terms during Winter months on application to Manager.

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GRAND HOTEL DE LA POMME D'OR.

Garden Orchestra every evening at 8.

First-class Hotel, beautifully situated, facing the Sea. Replete with every comfort and convenience for Visitors, Tourists, and Families. lofty and well ventilated Bedrooms; overlooking the Sea. Ladies' Drawing Room, Coffee Room, Billiard Room, etc. Omnibuses meet Steamers. Table d'hôte.

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JERUSALEM (Palestine). GRAND NEW HOTEL.

This First-class Hotel, situate in the healthiest part of Jerusalem, close to all the principal places of interest for Tourists, near the Jaffa Gate and opposite the Tower of David, has a fine view of the whole City and its suburbs. Airy Bedrooms, splendid Drawing, Dining, Smoking and Billiard Rooms; best Cuisine and fine Bathrooms. This Hotel has been specially built as an Hotel with the latest sanitary improvements, and acknowledged by all to be the best Hotel in Palestine and Syria. Tourists travelling under the arrangements of Thos. Cook & Son are accommodated at this Hotel.

A. & J. MORCOS, Proprietors.

Carriages and Interpreters meet all trains.

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FIRST-CLASS HOTEL.

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Unique situation on the shore, and pine trees. Quick journey from Paris, 6½ hours. Telephone with Paris. Modern installation and comfort. Electricity. Lift. Complete hydropathy. Season, April 1st—October 15th.

A. VALLEE, Directeur.

Cook's Coupons accepted.

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HOTEL GIBBON.

Highly recommended First-class Hotel. Three minutes from Railway Station. Delightful situation and view on Lake and Alps. Large Terrace, Verandah and Garden. Two Lifts. Baths. Electric Light and Central Heating in every room.

Private Apartments with Bath. Auto-Garage.

L. LIEBERMANN, Manager.

Cook's Coupons accepted.

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First class, newly built with spacious rooms and vestibule, undoubtedly the best situated Hotel near the Station (Avenue de la Gare). Every modern comfort. Lift Electric Light, Baths, and Central Heating throughout. Delightful view on Lake and Alps. Suitable for passers through and for Families en Pension. Table d'Hôte at separate Tables. Moderate charges.

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Cool's Coupons accepted

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GRAND HOTEL RICHE-MONT.

OPEN THE WHOLE YEAR ROUND FIRST CLASS OPEN-AIR RESTAURANT
Telegraphic Address "Riche-mont, Lausanne"

Stands in its own grounds. Magnificent View. Lawn Tennis. Motor Car Garage.

Rooms with Private Baths

LAUSANNE.

GRAND HOTEL CECIL.

First class. 150 Rooms. First comfort. The best situation of Lausanne. Absolutely fire proof. Suite of Rooms with Private Bath. Two Elevators. Electric Omnibus.

T SUMSER, Proprietor Manager

Cool's Coupons accepted

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GRAND HOTEL AU DEPENDANCE,

ROTER KREBS

First class Hotel with over 100 Rooms. Family Hotel in central quiet position on the Danube quay, with terrace from which one has a splendid view of the finest environs of the town the Pfaffenberg and Electric Mountain Railway. Excellent cooking and wines. Very moderate prices. Great reduction to commercial travellers, merchants and tourists. For longer stays specially cheap arrangements.

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Cool's Coupons accepted

At the same time I beg to point out my "HOTEL GAST" Stengasse, No. 8 with specially low prices. Porter and omnibus meet all trains at the station and steamers at the landing stage. Only 50 Heller are charged for the use of the omnibus to the Hotel.

LUCERNE.

HOTEL VICTORIA AND D'ANGLETERRE.

First class on New Boulevard Pilatus. 100 Beds. Private Bathrooms. Electric Light and Hot Water Heating throughout. Full South View on the Mountains. Large New Hall. Table d'Hôte at separate tables. First class Restaurant Français.

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HOTEL INTERNATIONAL AU LAC LUGANO—Branch House

Cool's Coupons accepted

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Swiss Silks.

Swiss Embroideries.

Silk Underwear.

DRESSES MADE TO ORDER.

SCHWEIZER & CO.

(Next the Cathedral).

STORE WITH 24 LARGE SHOW WINDOWS.

LUCERNE (Switzerland).

THE GRAND HOTEL DU LAC.

First Class.

Private Bathrooms

300 Beds.

Cook's Coupons accepted

LUCERNE.

HOTEL RUTLI AND RHEINISCHERHOF.

RUTLISTRASSE, HIRSCHENGGRABEN

Old-established Hotel Recently considerably enlarged and supplied with latest improvements. Greatly recommended. Perfect sanitary arrangements. 130 Beds. Large decorated Dining Room in Gothic style. Ladies' Drawing Room. Smoking Room. Baths. Table d'Hôte and Restaurant. Excellent Cuisine. Choice Wines. Munich Beer. Telephone. Electric Light. Moderate Charge. The Hotel is the headquarters of the Lucerne "Men's Bicycling Union." Stable arrangements for Bicycles. English spoken. Central heating.

A. DISLER, Proprietor.

Cook's Coupons, Series R, accepted

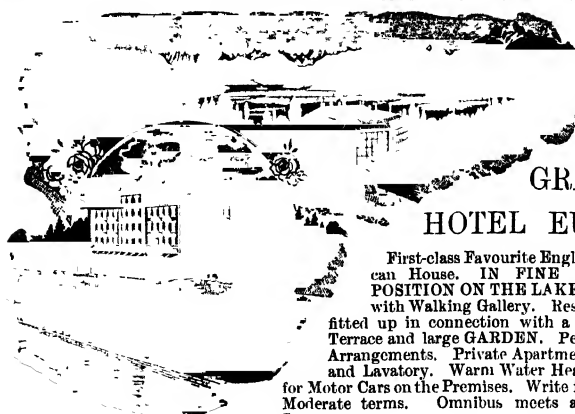
LUCERNE.

ANGEL HOTEL (HOTEL DE L'ANGE).

Open position. 17 Rooms. 70 Beds. Reading Room. Ladies' Saloon. Café. Restaurant. Large shady Terrace. Electric Light. Telephone. Central Heating. Omnibus at Railway Station and Steamship Pier. Moderate Charges. Open all the year round. Smoking Room. Billiard Table. Old Swiss Restaurant of the 15th century.

W. HELFENSTEIN, Proprietor.

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First-class Favourite English and American House. IN FINE AND QUIET POSITION ON THE LAKE. Grand Hall with Walking Gallery. Restaurant newly fitted up in connection with a large covered Terrace and large GARDEN. Perfect Sanitary Arrangements. Private Apartments, with Bath and Lavatory. Warm Water Heating. Garage for Motor Cars on the Premises. Write for Prospectus. Moderate terms. Omnibus meets all Trains and Steamers.

Cook's Coupons accepted.

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Visitors to Lucerne will find at the

HOTEL BEAU RIVAGE,

Very comfortable accommodation for frs. 9-15, inclusive, in Spring and Autumn, and from frs. 12-20 in the High Season.

Rooms with Private Baths and Toilette.

Ask for pamphlet No. 4.

C. GIGER, Proprietor.

Especially recommended by the Travel Editor of "The Queen."

Open March 10th till October

Lucerne will have regular Excursions in Dirigible Balloons in June, 1910.

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(7 minutes' walk from Town, on Drei Linden Hill.)

Fine view of Alps and Lake.

Full South.

Large shady old Garden.

Terrace.

Electric Light throughout.

Smoking Room.

Bath Room.

Open all the year.

Established 28 years

English management

Pension from frs. 5½ per day, inclusive.

Proprietor, ADAMSON TRUB.

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Comfortable.

Very quiet and nice open situation with extensive view.

Five minutes from Station.

Good Beds.

Fine Cuisine and careful attendance.

Bathroom.

Saloon.

Electric light.

Restaurant.

Porter meets trains and boats.

Cook's Coupons, Series R, accepted, and best Rooms reserved for holders.

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LUCERNE.
BOSSARD & SON,
 SCHWANENPLATZ.

PARIS, 1889.



MANUFACTURING JEWELLERS, GOLD AND
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Dealers in Precious Stones. Artistic Work, Odd
 Patterns.

Member of the Jury, Paris, 1900.

GOLF LINKS. **LUGANO (Switzerland).** KURSAAL.

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First class. Best position on the new Quay. Cool in Summer. Park, gardens,
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Cook's Coupons.

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GRAND HOTEL SPLENDEDE.

Located in the most beautiful part of Lugano, on the New Quay. Every Up-to-date
 Comfort. Large Garden and Park. Motor Shed. Golf Links.

ALBERT MORANZONI, Manager.

Cook's Coupons accepted.

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HOTEL BRISTOL.

Up-to-date First-class Hotel, with every modern comfort. Next to English Church.
 Near Station and Landing Stage. Splendid situation. Open all the year.

Managers, CAMENZIND, Proprietaires.

Cook's Coupons accepted.

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GRAND HOTEL DU GLOBE.

RUE GASPARDIN, PLACE BELLECOUR.

First class Family Hotel, in the finest part of the town. Every modern comfort. Hot
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 Pension from 8/- per day, Wine and attendance included. Fine Winter Garden.

O. GIRARD, Proprietor (Swiss).

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A WINTERLESS CLIMATE. NO DUST. WINTER MEAN TEMP. 62° F.

REID'S HOTELS.

REID'S PALACE HOTEL (late New Hotel) and Annexes, enlarged to 140 rooms, in the largest hotel gardens in Madeira, on the western sea cliff. Fine view of sea and mountains. Lift. Sea Bathing and Boating. French Cuisine.

CARMO HOTEL, in sheltered central position. These Hotels have large Gardens and Tennis Courts, and are lighted by electricity. **MOUNT HOTEL**, Monte, 2000 feet above sea level. Perfect sanitary arrangements. Tariff from the Steamship Companies, Hotel Tariff Bureau, 275, Regent Street, W., Thos. Cook & Son, Ludgate Circus, London, E.C. A B C Unicons and Lieber. Voyage, 3½ days from Southampton by Cape Mail Steamers. Telegrams: REID, FUNCHAL. Cook's Coupons accepted. W. & A. REID, Proprietors.

MADRID.**HOTEL DES AMBASSADEURS.**

2, VITORIA and 1, CARRERA SAN GIRONIMO

FIRST-CLASS HOTEL, situated in the centre of the City.

*Cook's Coupons accepted.***MADRID.****GRAND HOTEL DE LA PAIX.**

FIRST-CLASS HOTEL. FULL SOUTH ON THE PUERTA DEL SOL. CENTRAL HEATING

LIFT BATHS MODERATE CHARGES.

*Cook's Coupons accepted.***MALAGA—ANDALOUSIE.**

THE QUEEN OF THE WINTER STATIONS OF THE CONTINENT.

REGINA HOTEL.

First Class.

H. SANI, Director.

*Cook's Coupons accepted.***MARSEILLES.****GRAND HOTEL DU LOUVRE AND PAIX.**

Proprietor.—L. ECHENARD-NEUSCHWANDER.

Enlarged in 1906 with a new Hall and a new Drawing Room (full south). Splendid first-class Hotel. Only one facing south Cannebière prolongée. Electric Light in every room. Telegraphic address—"Louvre, Paix, Marseilles." Interpreters. Omnibus and motors enter the covered courtyard. Central heating. Garage. Restaurant à la carte. Excellent cuisine and wines. Rendezvous of the East and homeward bound travellers. Railway tickets. *Cook's Coupons accepted.*

Annexe. **MARSEILLES PALACE HOTEL** (Sea Side) and Restaurant La Reserve, Corniche. Reputed for the delicious Bouillabaisse (v. Thackeray) Apartments and Rooms with Baths. Garage.

Honoured by the visits of their Majesties King Edward VII and Queen Alexandra of Great Britain and Ireland, in 1905-1906. Panorama incomparable.

MARSEILLES. GRAND HOTEL DE GENEVE.

Most central position, with view over the Sea, the Cannabi re, and the Exchange. Latest sanitary arrangement. Baths. New Patent Lift. Central Heating and Electric Light in every room. Telephone. Drawing and Smoking Room. Luncheon 3 fcs.; dinner 4 fcs.; served at separate tables. Rooms from 3 fcs. Omnibus to all trains, and Interpreter at arrival of steamers.

W. W. HOWELL-MAILLE, Proprietor.

Cook's Coupons, Series R, accepted.

Branch House—GRAND HOTEL DES  TRANGERS, ALGERS.

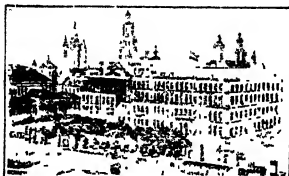
(Valais.) **MARTIGNY.** (Switzerland.)

GRAND HOTEL CLERC.

First-class, well-known house. Entirely renovated, enlarged, and fitted with all modern comforts. Open all the year. Arrangements for Pension. Holders of Cook's tickets will receive special attention, and be provided with the best Carriages and Coachmen for Chamounix, Mt. St. Bernard, etc.

Proprietor and Manager, OSCAR CORNUT BRUNNER.

Cook's Coupons accepted.



MAYENCE.

HOTEL DE HOLLANDE.

Well-known first-class Hotel. Thorough comfort, finest and best situated Hotel in the town, affording an open view of the river. Favourite and quiet stopping place for excursions in the neighbourhood. Opposite the Landing Place of the steamers. Omnibus meets all trains at Central station. Steam heating. Lift. Electric Light. Staircase throughout fire-proof. The Hotel is arranged to suit the requirements of single Travellers as well as families, and is moderate in its charges. Baths.

Rooms with baths.
Cook's Coupons accepted

(Switzerland.) **MEIRINGEN.** (Bernese Oberland.)

GRD. HOTEL DU SAUVAGE.

(WILDENMANN.)

First-class Leading House.

Lift.

In the finest Position.

English Church.

W. GUNTER, Managing Proprietor.

Cook's Coupons accepted.

MENTONE (South of France).

HOTEL BRISTOL.

Family House in the best position near Casino, Station, Public Gardens, Tennis Grounds, and English Church. Fine view of the Sea and the whole coast line from the Bordighera to Cap Martin. Terms moderate. Open November till end of May.

T. RONZI, Proprietor.

Cook's Coupons accepted.

MERAN.**FAMILY HOTEL, ERZHERZOG JOHANN.**

First-class Family House. Honoured by a visit of the Emperor Francis Josef I. and his Court. Internat. Exhibition Crystal Palace, London, 1906. Grand Prix. One of the leading Hotels in Meran. Fitted with every modern comfort. Central position on the Promenade, near the Kurhaus, Theatre, and Churches. Frequented by English and American families. Large garden of palm trees. Large and elegant drawing-rooms. Apartments, with bath and toilet. Central (warm-water) heating. Sunny rooms to the Promenade and the Garden. Starting point in the summer for the Diligences Sulden, Trafoy, and Switzerland. Special terms for long stay. Open all the year. Modern Auto Garage. All sports for summer and winter. *Cook's Coupons accepted.*

MERAN (South Tyrol).**PALACE HOTEL.**

New House, with every modern comfort. 150 Rooms, 200 Beds, and many suites with Bath. Sunniest position on the Promenades. Auto Garage. Vacuum Cleaner.

WRITE FOR PROSPECTUS. OPEN ALL THE YEAR.

FRANZ LEIBL, Proprietor.

Cook's Coupons accepted.

MILAN.**GRAND HOTEL DE MILAN.**

First-class in every respect. Close to the Cathedral and Scala Theatre. Rooms and Apartments with private bath and W.C. Railway and Sleeping Car Office in the Hotel. Luggage registered through.

Patronised by the *élite* of English and American Society. Restaurant Français.

Branch House. HOTEL COMMERCIO, Second Class.

S. A. SPATZ.

Cook's Coupons accepted.

MILAN.**GRAND HOTEL CONTINENTAL.**

First-class. Central. Lift. Steam Heating. Railway booking office.

T. CLERICI, Proprietor.

Cook's Coupons accepted.

MILAN.**HOTEL VICTORIA.**

Situated on the Corso Victor Emanuel. Lift. Electric Light. Steam Heating. Baths. Moderate charges. Tariff in every room. Pension. Omnibus at the station.

CH. FONTANA.

Cook's Coupons, Series R, accepted.

MILAN.**HOTEL DU NORD ET DES ANGLAIS.**

On the Central Railway Station Square. First-class Family Hotel with every modern comfort. Dark-room and Auto-Garage.

C. GALLIA, Proprietor.

Cook's Coupons accepted.

MILAN.**BERTOLINI'S HOTEL EUROPE.**

Corso Vittorio Em. South, with view of the Cathedral. Quiet rooms facing the garden.

Selected Family Hotel, with every modern comfort. Private bath rooms.

Cook's Coupons accepted.

MILAN.**HOTEL CAVOUR.**

(FIRST-CLASS HOUSE.)

Lift. Central Heating. Railway Booking Office. Suites of apartments with bath rooms connecting. Quietest Hotel in Milan. Surrounded by Public Gardens.

Proprietors, Heirs of E. SUARDI.

Cook's Coupons accepted.

MILAN.**BELLINI'S HOTEL TERMINUS.**

In the immediate vicinity of the Railway Station. All modern improvements. Highly recommended, being scrupulously clean. Moderate charges. Latest sanitary arrangements. Pleasant Garden. Steam Heating. Elevator.

BELLINI, Proprietor.

MITTENWALD-BAVARIAN HIGHLAND.**HOTEL ZUR POST.**

Old renowned first-class House. Recently constructed Dependence with fine view on the Mountains. Electric light. Carriages to all parts.

J. NEUNER, Court Purveyor to the Grand Duke of Luxemb.

Cook's Coupons accepted.

MONSUMMANO (Italy), near Florence.**GROTTO GIUSTI.**

Royal establishment of natural Steam Baths, miraculously efficacious for the healing of rheumatic and gout diseases. March–November Hot Springs. Hydrotherapy. Electrothermic. Massage.

SANITARY DIRECTION.—Comm. Prof. Grocco, of the Florence University. Prof. Murri, of the Bologna University; Cav. Prof. Fedeli, of the Pisa University.

Manager—Cav. Prof. A. Lustig, of the Florence University.

GRAND HOTEL ROYAL VITTORIO EMANUELE.

Connected with the Establishment. For particulars and Prospectus please address—

Cook's Coupons accepted.

CAV. N. MELANI, Monsummano (Italy).

SIERRE MONTANA (Switzerland).**GRAND HOTEL DU PARC.**

Best Situation.

First-class Winter Sports.

(SIMPLON RAILWAY)

5012 feet above Sea Level.

Modern Hotel, fitted up with every comfort for Summer and Winter Season. Ideal Spring and Summer resort. Central heating. Electric Light in every room. Large glass Verandah. Bath. Douches. Perfect Sanitation. Dark Room. English and Catholic Church. Post Office. Telegraph. Telephone. Postal service twice a day. Winter Sports—Ski-ing, Tobogganing, Cruising, Skating. Full south, sheltered by Forest from all winds. Large Park, the property of the Hotel. Magnificent panoramic view extending from the Simplon to Mont Blanc. Open all the year round. **CONSUMPTIVES NOT ADMITTED.** Three hours' carriage drive from Sierre to the Hotel. **Proprietor, LOUIS ANTILE.**

MONTE CARLO. HOTEL METROPOLE

(ONE OF THE GORDON HOTELS)

Best position, overlooking the lovely Casino Gardens. Re-decorated throughout and notable additions and improvements made. Over 100 luxurious, newly fitted bathrooms. Numerous handsome suites of rooms, containing the most apartments in the Principality. The METROPOLE VILLAS, attached to the Hotel, are admirably suited for family residences.

In **MONTECATINI BATHS, near Florence.** In

Summer

(SULPHUR CHLORINE (APERIENT) SALINE WATERS)

Summer.

GRAND HOTEL LA PACE.

New Palatial Building situated in its own park, with panoramic view of surrounding mountains. Lawn Tennis.

LOCUNDA MAGGIORE.

An ancient Ducal Palace. Up-to-date Restaurant, Theatre, Post and Telegraphic Office in the Hotel.

L. MELANO, General Manager, also of Hotel des Princes, Genoa Hotel

Continental, Genoa

Cook's Coupons accepted.

MONTREUX (Switzerland).**HOTEL BEAU RIVAGE.**

First-class Family Hotel, standing in its own large shady garden on the lake. 75 beds. Most central position of all Montreux. Nearest to the Kursaal-Casino, railway station and landing places. English Church. Open air restaurant. Swimming baths. Central heating. Open all the year. Pension terms from 21s. a week.

T. U. SPALINGER, Proprietor.

Cook's Coupons, Swiss R. accepted.

MONTREUX.**HOTEL NATIONAL, 1st CLASS.**

ENTIRELY RENOVATED.

Ideal Family Hotel. Splendidly situated in elevated position, and not near the Lake. Free and marvellous view. Patronised by the best English and American society.

Cook's Coupons accepted.

Cook's Tourists find special care. Cook's Office in the premises of the

HOTEL NATIONAL—Manager, R. TURNER.**MONTREUX.**

CELEBRATED AUTUMN, WINTER AND SPRING HEALTH RESORT.

GRAND HOTEL CHATEAU BELMONT.

One of the finest and most modern first-class Family Hotels in Switzerland, holding the best position in Montreux. 120 bedrooms and private sitting-rooms for the most part with balconies. Spacious airy Drawing rooms. Vestibule and Winter Garden. Situated amid vineyards. Gardens and parks, shady terraces and tennis ground. Commands a magnificent view of the Lake and mountains. Golf Links, Tennis. Central hot-water heating. Perfect sanitary arrangements. Lift. Electric light in every room. Dark room. Baths and Douches. Omnibus at railway station. Open all the year round. Moderate prices. Excellent cuisine and careful service. Most comfortable rooms. Special arrangements for families. Telegraphic address—"Belmont, Montreux."

*Cook's Coupons accepted***Th. UNGER-DONALDSON, Proprietor.****MONTREUX.****MONTREUX PALACE HOTEL.**

300 Rooms. Spacious public rooms. 50 sitting rooms. Apartments and rooms with private bathrooms. English sanitary arrangements. Hot and cold water in every dressing-room. Tennis Courts. Golf Links.

*Cook's Coupons accepted***HOTEL NATIONAL.****HOTEL DU CYGNE.****MONTREUX—TERRITET. (Lac Léman, Switzerland.)****GRAND HOTEL AND HOTEL DES ALPES.**

NEWLY REBUILT WITH ALL UP-TO-DATE REQUIREMENTS

Landing Stage for Steamers. 350 rooms, 30 drawing rooms, 80 bathrooms. Auto garage, 40 cars and large repair shop. Roller skating rink. Five tennis courts. Golf links. Clay pig on shooting. Winter sports. American bowling alleys. Boating. Territet Station two minutes from the Hotel. Omnibus-automobile at Montreux Station, five minutes from the Hotel. Station of the Territet-Glion-Caux Rochers de Naye and Territet-Mont Fleuri Railway.

A. AHLBURG, Manager.**MONTREUX.****HOTEL EDEN.**

FIRST-CLASS ENGLISH FAMILY HOTEL

Splendidly situated, close to the Kursaal, in the most beautiful, the healthiest, and quietest part of the South Quay, and the new Avenue du Theatre. Finest view of the Lake and the Mountains. This almost newly-built First-class Establishment, highly recommended to English Families, contains 160 well-furnished Bedrooms and Drawing Rooms, nearly all with Balconies. It offers the greatest modern home comfort, Lift, Electric Light, central Hot Water Heating in every room, perfect sanitary arrangements, first-class Cuisine, Baths, beautiful shady Garden. Moderate charges. Omnibus at the Railway Station and Steamboats.

F. FALLEGGER, Proprietor.

MOSCOW.**HOTEL METROPOL.**

RECENTLY BUILT AND FITTED WITH ALL MODERN COMFORT.

BURNIER, SMIRNOFF & CAPOUTO,

Proprietors.

MUNICH.**HOTEL BELLEVUE.**

First-class Hotel, near the Railway Station, in one of the finest places of the town (Karlsplatz), greatly enlarged and entirely newly furnished. 150 Rooms and Saloons. Apartments with Baths. Parlour. Reading Room. English and American Newspapers. Table d'Hôte at One and Five o'clock. Restaurant. Moderate Terms. Pension. Electric Light. Omnibus to and from all trains. Munich residence of the British Royal Family.

C. JOBST & B. VITZTHUM, Proprietors.

Cool's Coupons accepted.

MUNICH.**PENSION PODLECK.**

FIRST-RATE REFERENCES.

Galeriestrasse 11 (i. & ii.).

The owner receives a few visitors for a long or short stay in her very comfortable apartments at the above address. Beautiful and most central situation, next the Royal and English Garden, and all the principal sites. Dry walk through the Arcades to the Royal Theatre, the Court Opera, the Odeon, etc.

Sunny bedrooms. Excellent boarding. Bathroom in the flat. Trams in all directions. Moderate prices. Telephone 3492.

MUNICH.**PENSION BECKENBAUER.**

FIRST-CLASS FAMILY HOTEL.

5, PRINZ LUDWIG STRASSE, 5.

Situated in the most refined part of the Town in the immediate vicinity of all the principal sights, Theatres, Art Galleries, etc. Sixty beautifully furnished bed and sitting rooms, fitted with every modern improvement. Private Suites of Apartments of three to six rooms, at desire. No pains spared to render stay, however short, most comfortable and enjoyable. Best London references. Terms, Full Board and Lodging, from 5s. per Day.

MUNICH.**HOTEL DE L'EUROPE.**

First-class house, with 150 rooms. Comfortably furnished. Opposite the Central Station (South Railway). Electric Light and Steam Heating throughout. Apartments and Rooms with private Bath. Lift. Moderate Prices. Pension as per arrangement.

Proprietor, HANS HUBNER.

Cool's Coupons, Series R, accepted.

MUNICH.**GRAND HOTEL FOUR SEASONS.**

First class House, with select clientele. All modern improvements. Suites with Bath. Excellent Restaurant, open also to non-residents of the House. American Bar.

MUNICH.**GRAND HOTEL DE RUSSIE.**

First-class Family House (opened 1900), with all modern conveniences. Restaurant on open terrace.



Cook's Coupons accepted.

NAPLES.**PARKER'S HOTEL**

('THE' ENGLISH HOTEL.)

On the Corso Vitt. Em., the healthiest part of the town, with the most lovely view over the whole bay. Ten minutes' walk from Cook's Office.

Cook's Coupons accepted.

NAPLES.**GRAND HOTEL VICTORIA,**

QUAI PARTENOPE.

First-class House, with all modern accommodations and comfort. Lift. Central heating. Electric Light. Perfect drainage, etc. On same premises as Cook's Central Office, and the new splendid Victoria Gallery. Full south with magnificent direct view of the whole Bay—Posillipo, Capri, Sorrento, etc. 200 Rooms and private Saloons, apartments, and rooms with private baths. Excellent cuisine. Open all the year round. Garages.

Cook's Coupons accepted.

CAV. F. MERLO, Proprietor.

NAPLES.**HOTEL GRANDE BRETAGNE ET D'ANGLETERRE.**

First-class family house; a palatial residence with moderate terms. Situated in the best part of Naples, facing the sea and the beautiful public gardens. The Hotel has been lately refurnished with every modern comfort. Lift, electric light, central heating. First-class cuisine and cellar. Lunch and dinners at separate tables. The Hotel is the nearest to the English Church and Cook's Office. Open all the year round.

C. ROSSI, Proprietor and Manager.

NAPLES.

Facing Via Roma—Entrance, Vico Tre Re, No. 60 (1st Floor).

FIRST-CLASS NEAPOLITAN GRAND RESTAURANT**“GIARDINI INTERNAZIONALI.”**

Luncheons and Dinners at fixed price, or à la Carte. Tea. Chocolate during day and night.
 Specially selected Italian and Foreign Wines. Beer and Liqueurs.
 English spoken. Man spricht Deutsch. On parle Français. Se habla Española.

FASHIONABLE RESORT FOR FOREIGNERS.

Flli MATACENA DI RAFFAELE, Proprietor.

NAPLES.**MACPHERSON'S HOTEL BRITANNIQUE.**

First class and most complete English Hotel. Full south with magnificent view over the bay and Mount Vesuvius. The comfort of Visitors, these being mostly English and Americans, is studied in every way, the establishment being under the personal Superintendence of the Proprietors. Omnibuses meet trains and steamers. Charges moderate and inclusive.

MACPHERSON, Proprietor.

BAD NAUHEIM.**KIRSCH'S HOTEL.***Cook's Coupons accepted.***KIRSCH'S HOTEL D'ANGLETERRE.**

FIRST CLASS HOUSES.

Lifts. The most comfortable Hotels in Naueim. Best situation. Lifts

In Winter—GRAND HOTEL CONTINENTAL, ALGERS.

NEUCHATEL (Switzerland).**GRAND HÔTEL DU LAC.**

Central Position. Renovated. Comfortable House. Lift. Baths. Electric Light and Central Heating in every Room. Splendid view of Lake and Alps. Close to all the Schools. OMNIBUS AT STATION.

J. BURKHARDT, Proprietor.

*Cook's Coupons accepted.***NEUCHATEL (Switzerland).****GRAND HOTEL BELLEVUE ET BEAU RIVAGE.**

A. CUENOUD, Proprietor.

The only first-class Hotel situated on the Lake and commanding the entire view of the Alps. Garden. Lift. Electric Light in all the rooms. Central Heating. Inquiry Office in the Hotel Garden. Dark Room. Garage.

Cook's Coupons accepted.

NEUCHÂTEL (Switzerland).**GRAND HOTEL TERMINUS ET HOTEL
DES ALPES.****FIRST-CLASS HOTEL.**

Finest view from Neuchâtel overlooking the Lake and the whole Panorama of the Town and chain of the Alps from Santis to Mont Blanc. Entirely re-built. Modern comfort. Baths. Central Heating. Lift. Electric Light. Large secluded Garden. Terrace. Pension the whole year.

E. HALLER, Proprietor.

Cook's Coupons accepted

NICE.**HOTEL BEAU RIVAGE.****QUAI DU MIDI**

First-class establishment, facing the sea. Magnificent Saloons and Salle à Manger. Excellent Cuisine. Electric Lifts. Heated and Electric Light

Cook's Coupons accepted.

NICE.**Hotel De Bade and O'Connor.**

35-37, RUE COTTA and RUE DU CONGRES.

Comfortable Family Hotel Quiet, central, near Promenade des Anglaise and sea, facing South on lovely Garden Hot water heating. Modern comfort Under the management of the

Proprietors, GIRAUDY & WALTHER.

Cook's Coupons accepted

NICE.**GRAND HOTEL DU RHIN (RHINE HOTEL).**

First-class Family Hotel Boulevard Victor Hugo Central and quiet position, full South. Every modern comfort. Two Lifts Hot-water Heating throughout. Private Suites with Bath. Moderate charges.

T. H. BAUMGARTNER, Swiss Proprietor.

Cook's Coupons accepted.

NICE.**LE GRAND HOTEL.**

In the centre of the town, opposite the square Masséna.

Six hundred Rooms and Saloons heated.

Rooms and private Suites with Bath and Toilet

Cook's Coupons accepted.

NICE.**QUEEN'S HOTEL, Boulevard Victor Hugo.**

MOST CENTRALLY SITUATED Shady Garden, free of noise and dust. Most up-to-date. Completely renovated. Comfortable. An ideal Family Hotel for English and Americans. Accommodation and Cuisine unsurpassed. Self-contained apartments with baths. Terms from 10 francs, including Electric Light, Steamheating, Attendance.

JOHN AGID, Manager.

Cook's Coupons accepted.

NIMES.**GRAND HOTEL DU LUXEMBOURG.**

Best situated in the Town, facing the Esplanade. Mostly frequented by English and American families. Beautiful Hall and Dining Room. Bathrooms. Central Heating. Telephone. Auto-Garage, Carriage, and Automobile in the Hotel. Diners à prix fixe et service à la Carte. Entirely renewed by—

A. AURIC, of London.

Cook's Coupons accepted.

OLYMPIA.**NEW GRAND HOTEL AND GRAND HOTEL
DES CHEMINS DE FER.**

Close by the Railway Station.

The above Hotel, newly built, furnished and decorated, has been already highly appreciated by numerous visitors as the most comfortable Hotel at classic Olympia. Scrupulous cleanliness, prompt service, good cooking, moderate terms. It is under the management of the Grand Hotel Patras, Patras.

Cook's Coupons accepted.

OSTEND.**HOTEL D'ALLEMAGNE.**

Proprietor, **A. STRACKE.**

This large and well-known first-class Establishment is situated 22, Rue du Quai (centre of the town), close to the Kursaal and the Casino. Has an excellent reputation for its comfort, liberal accommodation, and reasonable terms. Arrangements for the Winter and Summer season. Omnibus. Electric Light.

Cook's Coupons accepted.

OSTEND.**THE SPLENDID HOTEL.**

400 Beds.

Finest situation, facing the Sea and Baths, next to the Palace of the Royal Family. All modern comforts. Arrangements en pension, 16s. to 20s. a day according to room.

Cable Address—"SPLENDID, OSTEND."

*Cook's Coupons, Series W, accepted.***OSTEND.****HOTEL ROYAL DE PRUSSE ET GRANDE BRETAGNE.**

Good Family Hotel. Comfortable accommodation. Electric Light.

*Cook's Coupons, Series R, accepted.***OSTEND.****IMPERIAL HOTEL.**

First-class. Old reputation. Best situation next to the Kursaal, with view of the sea and the park. Renowned for its Cuisine. Managed by the proprietor—

ALSO OSTEND HOTEL, NICH

F. FRIEDRICH.*Cook's Coupons accepted.***OSTEND.****HOTEL ROYAL DU PHARE.****SITUATED FACING THE SEA.**

First-class Hotel, situated opposite the sea and the Baths. Open all the year. English spoken. Every care taken for the comfort of visitors. Lift and Central Heating.

*Cook's Coupons accepted.***OUCHY (near Lausanne).****BEAU RIVAGE-PALACE HOTEL.****OPEN ALL THE YEAR ROUND.**

First-class Establishment of old reputation. Large newly-added building with every modern comfort. Toilette cabinets throughout. 50 private up-to-date Bathrooms. Newest sanitary installations. 400 beds, every room with balcony. Open and glass verandahs. New beautiful Hall, Dining-room, and fine Open-air Restaurant. Magnificent Park around the Hotel. Facing the Lake and Mountains. Concerts by a complete Orchestra. Excellent stay for families. Arrangements for Summer Season. Moderate rates during Winter.

GARAGE.**LAWN-TENNIS.****Manager, J. TSCHUMI.***Cook's Coupons accepted.*

PADUA.

HOTEL FANTI. ETOILE D'OR.

First-class House, large Saloon, Restaurant, and Garden. Garage. At fixed price and *à la Carte*. Moderate charges. Omnibus on arrival of all day and night trains. Branch Houses, Summer Resort.—Recoaro, Province of Vicenza, Hotel Visentini. Buffet at the Station.

A. VISENTINI, Proprietor.

V. VISENTINI, Junr., Manager.

Cook's Coupons accepted.

PALERMO.

GRAND HOTEL DES PALMES.

Entirely Renewed. Large Gardens. The best Hotel in the centre of the Town.
Auto-Garage. Central Heating.

UNION DES GRANDS HOTELS—MILAN.

CAV. E. RAGUSA, Manager.

Cook's Coupons accepted.

PARIS.

HOTEL MAGENTA,

GARE DU NORD,

129, BOULEVARD DE MAGENTA.

First-class accommodation for Families and Gentlemen at moderate charges. Baths.

HANS BRAND, Proprietor.

Cook's Coupons accepted.

PARIS.

HOTEL DE CASTILLE.

37, RUE CAMBON (MADELEINE).

First-class Hotel, recently renovated and entirely re-organised. Large Hall. Reception, Reading, and Smoking rooms. Lift. Telephone. Steam heat in every room. Suite of rooms with private bath attached. Telegraphic Address. "Castotel, Paris," Telephone 247.69.

Restaurant. Tariff at fixed prices.

E. GORISSE, Proprietor.

Cook's Coupons accepted.

PARIS.

(Opposite the "Nord Station.")

HOTEL TERMINUS NORD.

12 Bd. Denain.

150 Rooms.

First class accommodation. Suites of Rooms. Bed and Sitting Rooms. Apartments.
Bath Rooms on every floor. Up-to-date Sanitary instalment.

Meals à la carte and à prix fixe.

CAMAX, Manager.

Cook's Coupons accepted.

PARIS.

HOTEL DU PALAIS,

28, COURS LA REINE (CHAMPS ÉLYSÉES).

AN OLD HOTEL MODERNISED: Combining the old system of personal supervision by the Proprietor, cosiness of accommodation and excellence of cookery with something of new system of elevator, telephone, electric light, steam heating, large dining room, drawing room, smoking room, garden, etc., between the Quais de Seine and the Champs Élysées, close to the Grand Palais and Petit Palais, the Élysée, Place de la Concorde, Tuilleries, etc.

Telegraphic Address—"Palatel, Paris."

Cook's Coupons accepted.

PARIS.

HOTEL DU PRINCE DE GALLES.

(24 et 26 Rue d'Anjou) et Rue de la Ville l'Évêque, près les Boulevards Malesherbes et la Madeleine.

Situated near Madeleine, Champs Élysées. Accommodation for Families. Table d'hôte. Restaurant at fixed prices, and à la Carte. Moderate Charges. Pension per day, consisting of plain breakfast, luncheon, and dinner (wine included), good bedroom, lights, and service for *Cook's 8s. Coupons*. Special pension in winter.

Man spricht Deutsch.

BARATIN et GROS, Propri.

Cook's Coupons, Series R, accepted.

PARIS.

THE PRINCE ALBERT HOTEL.

5, RUE ST. HYACINTHE.

Under English management. Good Sanitation. Close to Tuilleries, Gardens, Opera, Boulevards, etc. Terms from 8 frs.

Cook's Coupons, Series R, accepted.

PARIS.

HOTEL OXFORD AND CAMBRIDGE.

Corner Rue St. Honoré.]

RUE D'ALGER.

[Corner Rue St. Honoré.

Finest situation. Most central and quiet. 100 yards from Place Vendôme and Tuilleries Gardens. Entirely renovated, with modern sanitary arrangements. Electric Lift. Hot-water heating in every room. Electric Light. Bathrooms. Most moderate charges. Single rooms from 3 francs; double rooms from 6 francs. Luncheon, 3 francs; Dinner, 4 francs. Separate tables. Inclusive terms from 10 francs.

J. KROLL, new Proprietor.

PARIS.

HOTEL LONDON AND NEW YORK.

13 AND 15, PLACE DU HAVRE.

Well-known to English and American Visitors. Most centrally situated, opposite the St. Lazare Station, close to the Opera, the Madeleine, the Grand Boulevards, and Champs Élysées.

Moderate terms. Reduced prices in Winter. Ladies' Drawing Room. New Smoking Lounge. Steam radiators in every room. Electric Light throughout. Lift to each floor.

Bath Rooms. Latest Sanitary arrangements. Telegraph Address: "Londork, Paris."

Cook's Coupons accepted.

G. CHARDON, Proprietor.

PATRAS (Greece).**GRAND HOTEL DE PATRAS.**

First-class House, opposite the port and in the centre of the town. Splendid position. Drives and promenades. Magnificent view on the two seas, on the mountains and plains. Luxurious rooms. Drawing Rooms, Reading Room, and Smoking Room. The above Hotel is in connection with the New Grand Hotel at Olympia, a new construction made up by the same proprietor. Pension at moderate prices. Hotel's interpreter meets all steamers and trains. All languages spoken.

JEAN. DIMACOPOULOS, Proprietor.

Cook's Coupons accepted.

PERUGIA.**GRAND HOTEL (BRUFANI).**

The only establishment built expressly for an Hotel.

Greatly enlarged and renovated. Unique south position, with magnificent panoramic views. Perfect Sanitary arrangements. Water from the Nocera Springs. Central Hot-water Heating, also open fireplaces. Private electric car meets all trains. All apartments have baths and toilet *en suite*. Electric Lift. Home comforts. Moderate terms.

Managed by the Proprietor, GEORGE J. COLLINS.

Cook's Coupons accepted.

PISA.**ROYAL VICTORIA HOTEL,**

LUNG ARNO REGIO.

D. PIEGATA, Proprietor.

First-class House in every respect. Best situation, facing the Arno. Full south. Central Heating (hot water). Electric Lift. Bath Rooms, and Suites with Private Bath. Electric Light throughout the Hotel. Perfect Sanitary requirements. Moderate charges. Storage for Motor Cars. Open all the year round.

Cook's Coupons accepted.

PISA.**JONNI'S GRAND HOTEL MINERVA.**

(TERMINUS.)

First-class Hotel near the Station. Central heating. Lift. Garage in the Hotel. Price moderate.

G. JONNI, Proprietor & Manager.

Cook's Coupons (Series R), accepted.

(Engadine.)

PONTRESINA.

(Switzerland.)

HOTEL KRONENHOF AND BELLAVISTA.

Proprietor, L. GREDIG.

First-class Hotel, in the best position, opposite the celebrated Roseg Glacier, and in the centre of the finest walks. Two hundred and fifty bedrooms and private salons—all with electric light. Hotel patronised by English and American travellers. Private apartments with bath. Moderate terms. Central heating. Lawn tennis. Ice rinks. Toboggan run. Summer and Winter resort. Open all the year round.

Cook's Coupons accepted.

PORT SAID (Egypt).**CONTINENTAL HOTEL.**

Entirely renovated. Best situation. Perfect Sanitary arrangements. Electric Light.
Baths on each floor. Moderate terms.

SIMONINI BROTHERS, Proprietors.

Cook's Coupons accepted.

PORT SAID.**SAVOY HOTEL.**

The only first-class Hotel, opposite Landing Stage and Custom House. In connection with, and recommended by, The George Nungovich Hotels Company.

Electric Light. American Bar. Dark Room.

Cook's Coupons accepted.

RAPALLO (Italy).

See Santa Margherita, the nearest Station of arrival.
One hour from Genoa (Genoa-Spezia Line).

IMPERIAL PALACE HOTEL.

First-class House. Greatest modern comfort. Lift. Baths. Central heating. Electric light. Spring water. Luxuriously furnished. Sumptuous apartments, Magnificent palm garden. Tranquil situation. View of the entire panorama of the charming gulf from Portofino to Sestri Levante. Arrival Stations—Santa Margherita (the nearest to the Hotel), and Rapallo. Omnibus at both stations.

ANTONIO & LUCA, BROTHERS CUBA and G. MARAGLIANO.

REIMS.**GRAND HOTEL.**

(NEAR THE CATHEDRAL.)

The leading Hotel in the town. Augmented and entirely renovated. Beautiful hall. Terrace. Suites with all modern comfort. Bath. Electric light. Lift. Steam heating. Garage. Omnibus meets all trains. Telephone—539. English and German spoken.

Proprietor, MULATIER.

Cook's Coupons accepted.

ROME (Italy).**GRAND CONTINENTAL HOTEL.**

Patronised by the Roman aristocracy.

One of the largest, most magnificent, and most comfortable Hotels in Italy. Baths and Douches to all suites, and in many separate rooms. Open all the year. Post and telegraph attached. Arrangements for prolonged stay.

L. LUGANI, Proprietor.

Cook's Coupons accepted.

ROME.**THE SELECT HOTEL.**

Every room has its own private bath and toilet room, and the equipment comprises latest and most

LUXURIOUS COMFORT AND CONVENIENCES.

Under the same management as **THE GRAND CONTINENTAL HOTEL, ROME.**

Cook's Coupons accepted.

ROME.**GRAND HOTEL MARINI.**

Proprietor, **EUGÈNE MARINI.**

First-class. Unrivalled for its healthy, quiet, and central situation. Full South. Lift. Electric Light in every room. Hot water heating. Open all the year.

Cook's Coupons accepted.

ROME.**HOTEL DE MILAN.**

Quietest and most central position in the town. House completely renovated. Electric Lift. Central heating. Electric Light in every room. Modern conveniences. Moderate prices.

E. DELVITTO, Proprietor.

Cook's Coupons accepted.

ROME.**J. EVANS**

(LATE SINIMBERGHI, EVANS & CO.),

**CHEMIST TO THE BRITISH AND AMERICAN EMBASSIES,
64, 66, VIA CONDOTTI, ROME,**

English and American Prescriptions dispensed by qualified English Assistants. Special Agent for Appollinaris and all kinds of Mineral Waters.

ROME.**HOTEL METROPOLE AND VILLE.**

Open all the year. Full South. All renovated. Near the Station and Pincio. High position. Highly recommended by English and American. Modern comfort. Electric Light and Central water heating in every room. Baths. Winter Garden. Pension from lire 9, inclusive. First-class Cuisine. In Summer, well ventilated.

G. B. AVANZI, Proprietor.

ROTTERDAM.**WEIMAR HOTEL.**Proprietor, **L. W. VERMUNT.**

First-class Hotel, beautifully situated on the Maas. View over the river. Central position, near the two Stations. Excellent Cuisine. Rooms with bath and sanitary arrangements.

*Cook's Coupons accepted.***ROTTERDAM.****HOTEL DE FRANCE—HOOGSTRAAT 201.**

Establishment situated in the centre of the town, two minutes from the Bourse Station. Specially recommended to foreigners visiting Holland. Restaurant à la carte et à prix fixe. French cooking.

Proprietor, **CLEERDIN MEYER.***Cook's Coupons, Series R, accepted.***ROUEN.****GRAND HOTEL D'ANGLETERRE.****FIRST-CLASS HOTEL.**

Telephone. Lift. Electric Light Central Heating. Baths Latest modern comfort. Garage. On the Quay.

Finest View on the Seine—English and American Newspapers.

*Cook's Coupons accepted.***RUDESHEIM.****HOTEL MASSMANN.**

In front of the Pier and 3 minutes from the Railway Station.

In the best and most magnificent situation directly facing the Rhine. Modern First-class Hotel with every comfort. Lift. Electric Lighting Baths. Garage. Rooms from 2 marks. Favourable arrangements by the day, week, or month. Very good wines and cooking. Restaurant with large Terrace facing the Rhine. Telephone 83.

FRIED. MASSMANN, Wine Grower and Merchant.*Cook's Coupons accepted.***SAAS FEE (1800m.) (Switzerland).****GRANDS HOTELS LAGGER.****STALDEN.**

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